

Dear Book



1928

Con- tents



Latin School Register

VOL. XLVII

JUNE, 1928

No. 9

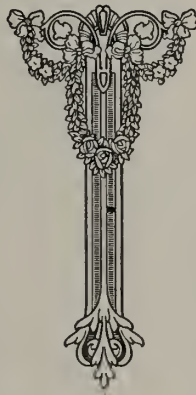
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MY BOOK





To
Herbert Thomas Rich,
friend and counsellor
of five generations of
Latin School boys, we
respectfully and affec-
tionately dedicate this
book.



The Boston Public Latin School



1635-1928



THE FIRST SCHOOL HOUSE, SCHOOL STREET

1635



THE SECOND SCHOOL HOUSE

1812



THE THIRD SCHOOL HOUSE

1812—1844



THE BEDFORD STREET SCHOOL

1844—1881



THE WARREN AVENUE SCHOOL HOUSE

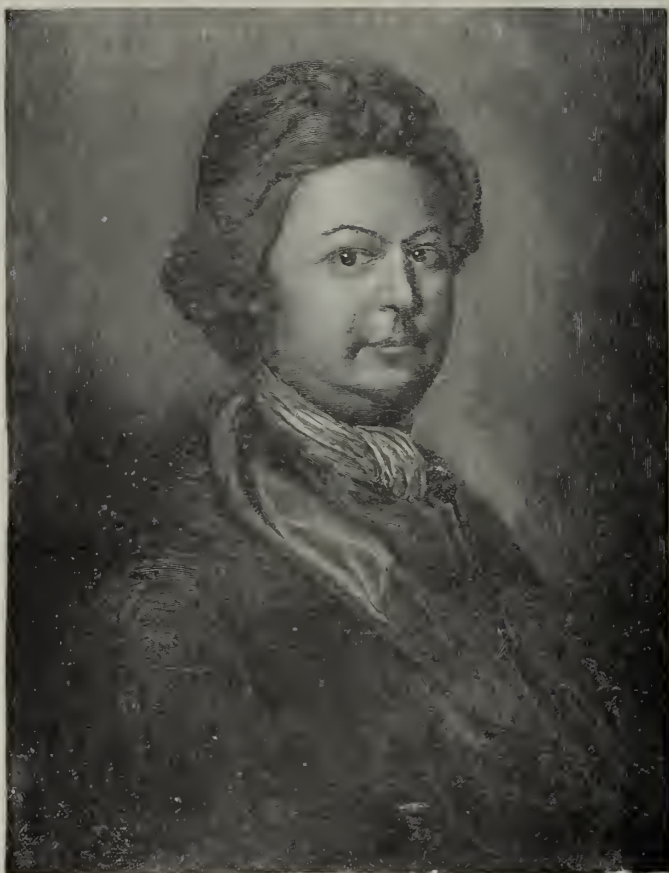
1881—1921



THE PRESENT SCHOOL HOUSE, AVENUE LOUIS PASTEUR

FOCUS





JOHN LOVELL

Headmaster, 1730—1776



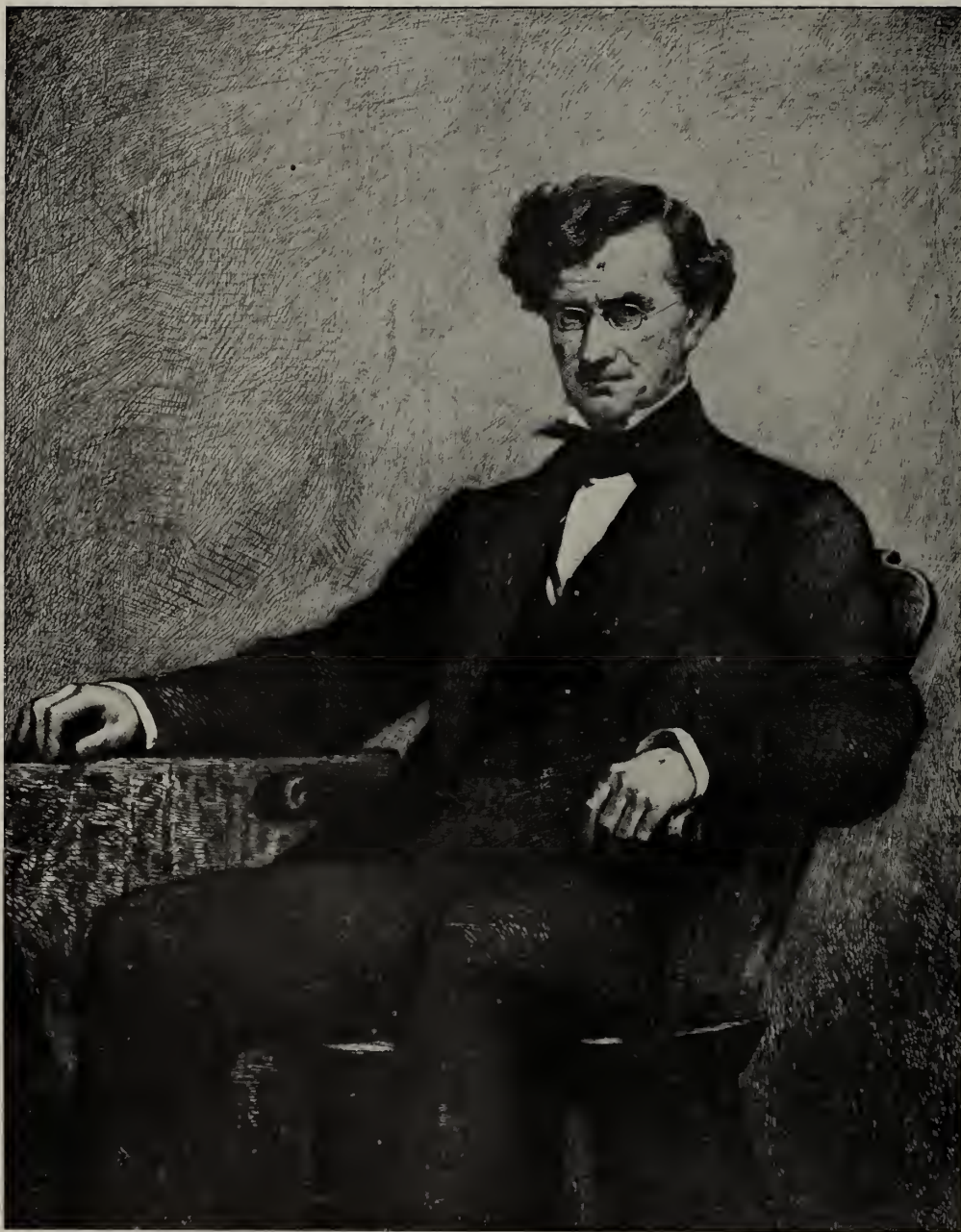
CHARLES KNAPP DILLAWAY

Headmaster, 1831—1836



EPES SARGENT DIXWELL

Headmaster, 1836—1851

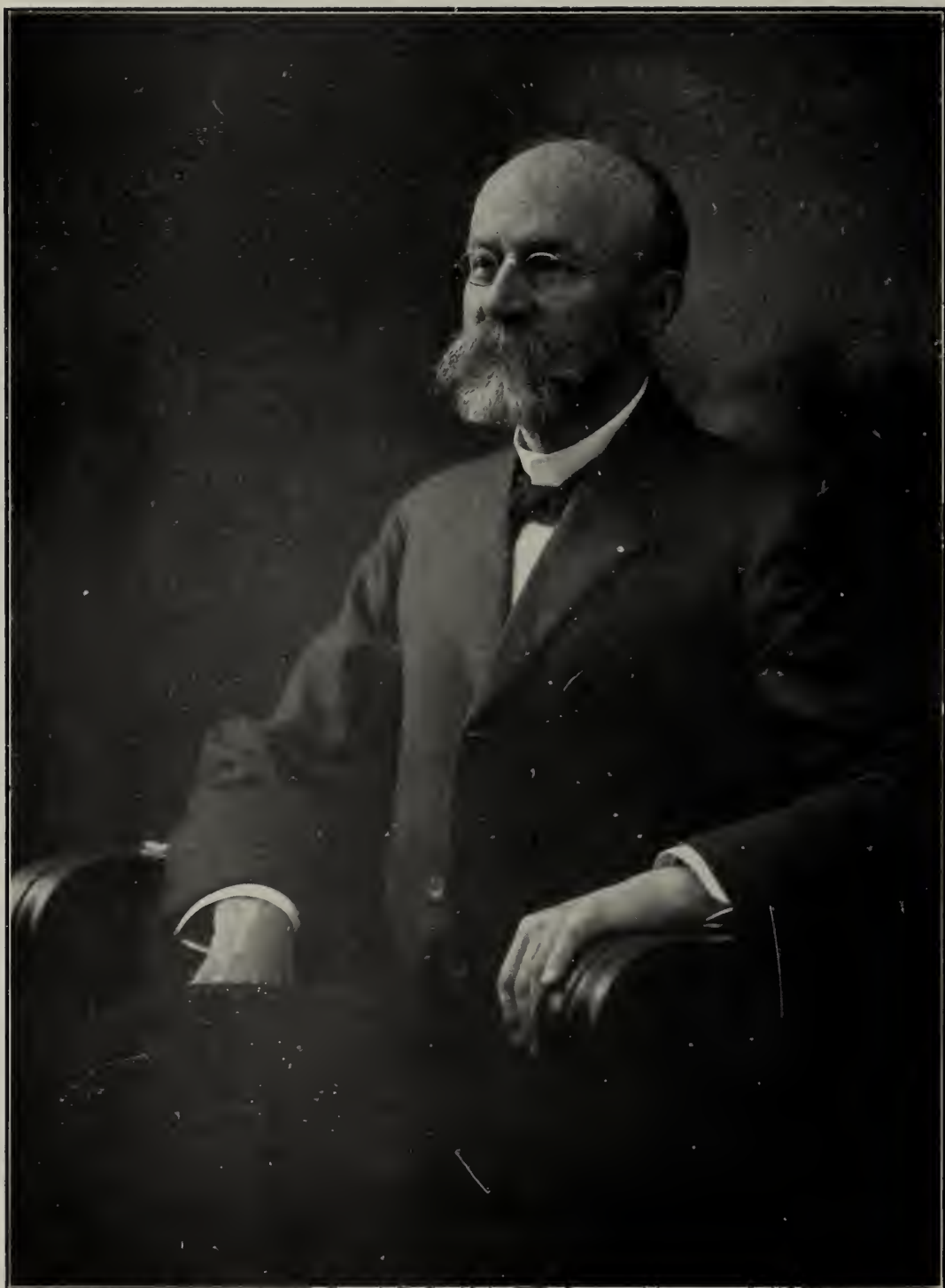


FRANCIS GARDNER

Headmaster, 1851—1876



MOSES MERRILL
Headmaster, 1877—1902



ARTHUR IRVING FISKE

Headmaster, 1902—1910



HENRY PENNYPACKER

Headmaster, 1910—1920



HEADMASTER PATRICK T. CAMPBELL



CHARLES JAMES CAPEN

Master, 1852—1910



JOSEPH WEBBER CHADWICK

Master, 1866—1906



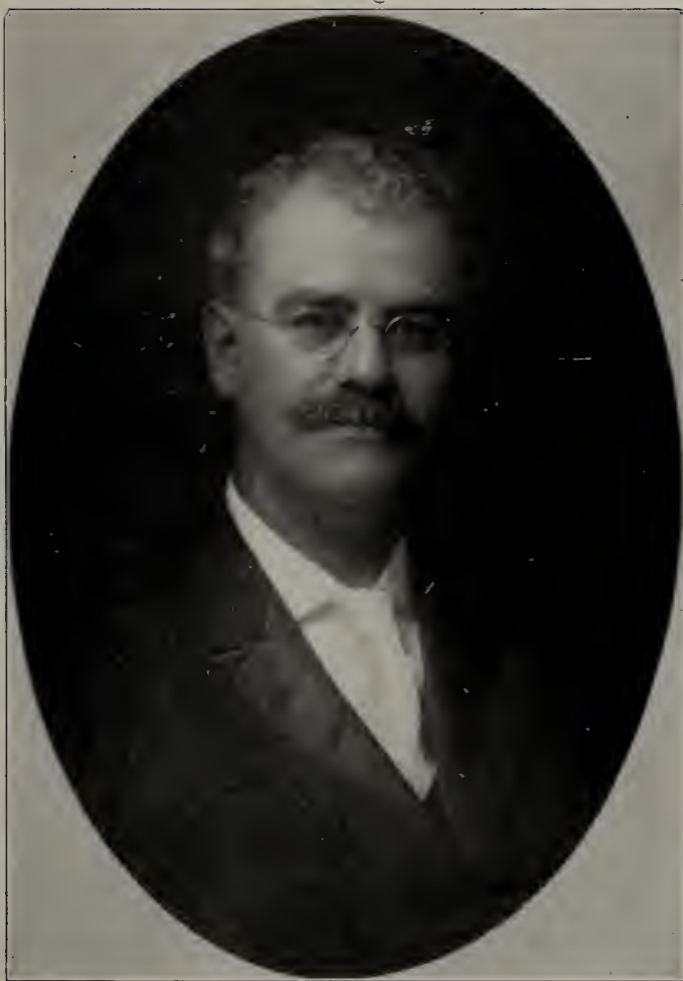
BYRON GROCE

Master, 1878—1915



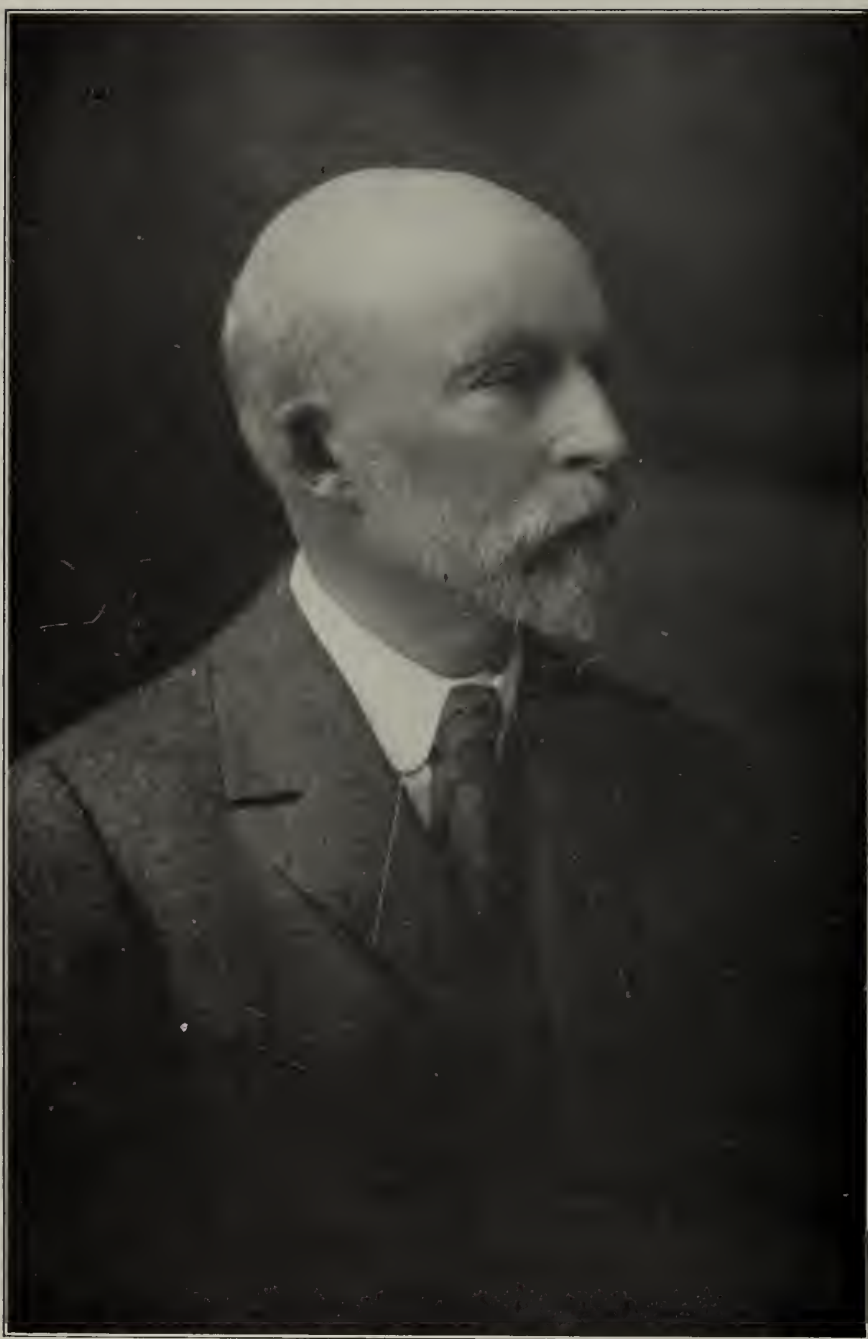
JOHN KENDALL RICHARDSON

Master, 1877—1913



WALTER AUGUSTINE ROBINSON

Master, 1894—1923



HENRY CHAMPION JONES

Master, 1884—1926

Instructors



HERBERT THOMAS RICH
*Head of the Department of Greek and
German*



WILLIAM PRIDE HENDERSON
Head of the Department of French



WILLIAM HATHAWAY PIERCE
Head of the Department of History



EDWIN FRANCIS ALOYSIUS BENSON
Head of the Department of English

Instructors



JOSEPH LAWRENCE POWERS
Head of the Department of Mathematics



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French



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Mathematics and English



CHARLES WARD FRENCH
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MR. F. P. CARROLL, *Chemistry*

MR. R. B. CORSON, *Latin*

MR. R. B. DRUMMEY, *Latin*

MR. L. O. GLOVER, *Latin*

MR. J. W. HOBBS, *English*

MR. PHILIP MARSON, *English*

MR. J. J. QUINN, *Physics*

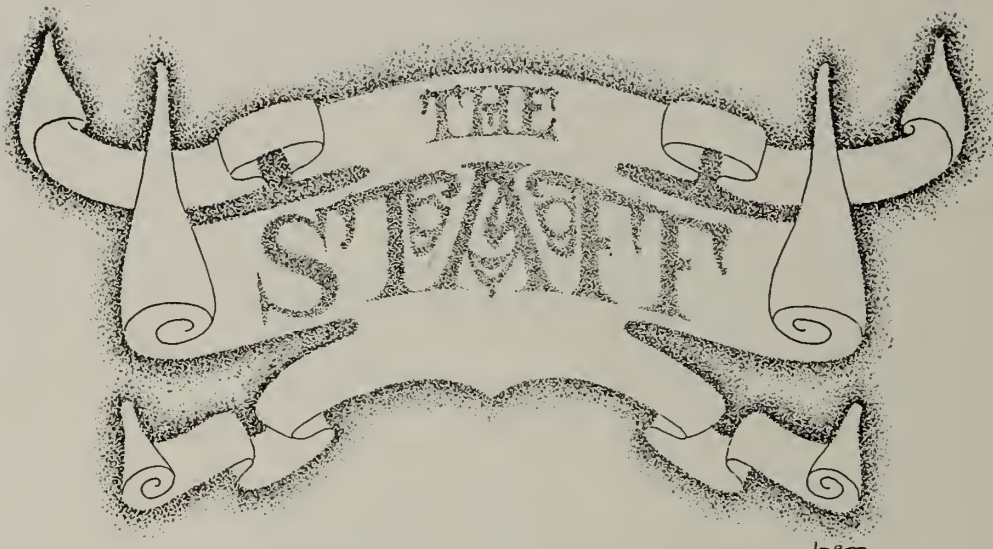
MR. T. W. SHEEHAN, *English*



Discredit



FREDERICK H. DOLE
Master, 1911—1928



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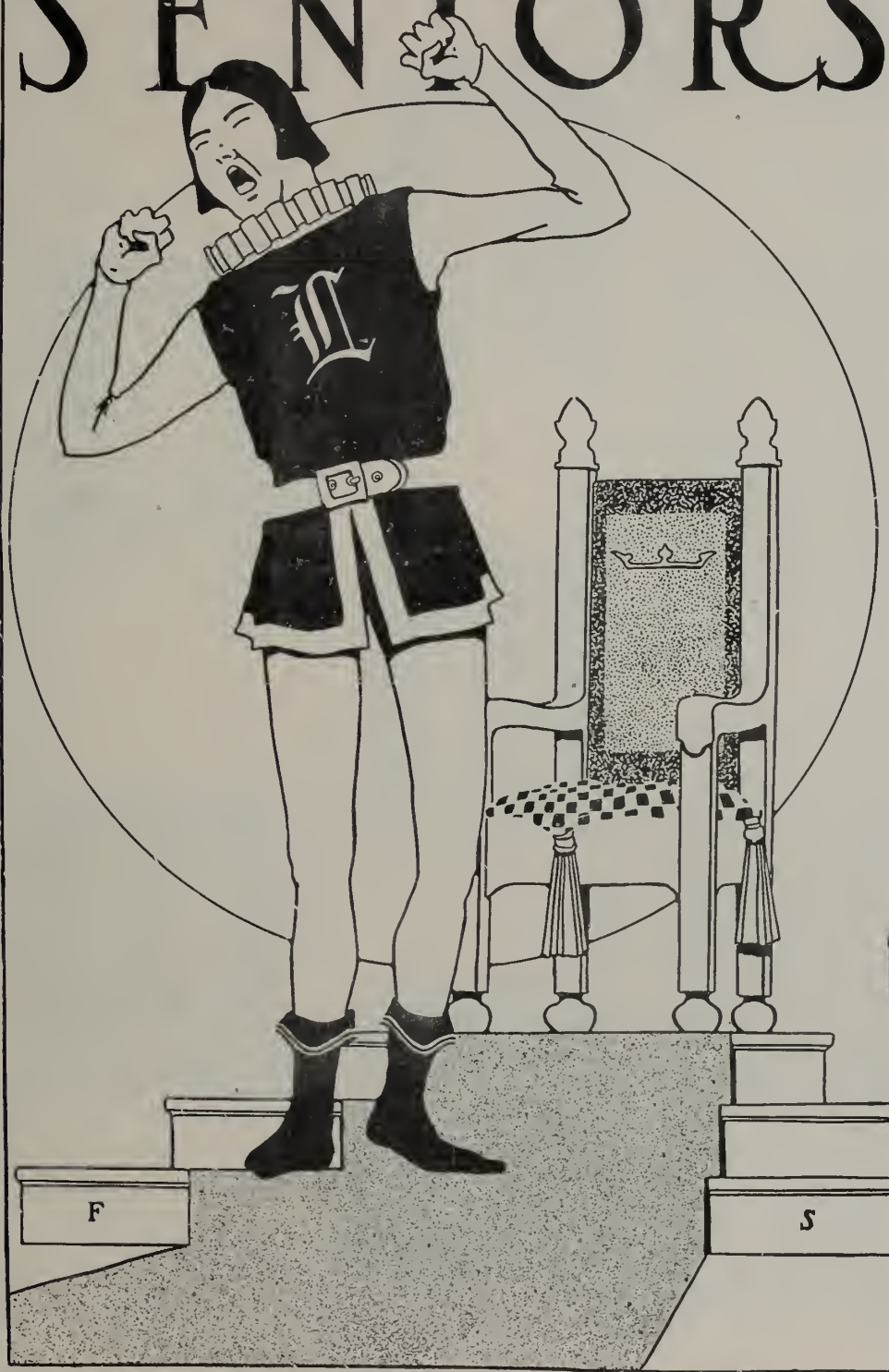
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SIMEON J. DOMAS

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Chairman of Class Committee



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President



NORWOOD P. BEVERIDGE
Class Committee



ARTHUR P. LEVACK
Secretary-Treasurer



NORMAN F. EDMONDS
Class Committee

BERNARD ABRAMSON

"Betz" M. I. T.

"Went thundering under 'neath the oriflamme."

Entered Class IV from George Putnam School. 1923; Chemistry Club, 1928; Junior Debating Club, 1924; Baseball, 1927; Track, 1924-25; Dance Committee; Captain 8th Company. 5th Regiment, Colonel 5th Regiment.



SAMUEL LEON ALBERT

"Prince Albert" Harvard

"He never bats an eye."

Entered Class IV from F. V. Thompson School in 1924; Physics Club, 1928; Baseball, 1928; Classical Prize, 1925; Lieutenant on Staff.



MAX ALEXANDER

"Alex" Harvard

"The rest were vulgar deaths, unknown to fame."

Entered IV B, 1924, from John Winthrop School; Orchestra, 1924-25-26-27-28; String Quartet, 1926-27-28; Lieutenant on Staff.



ARNOLD ARONSON

"Arnie" Yale

"Of good qualities and a liberal education."

Entered Class IV B, from Oliver Wendell Holmes School in 1924; Senior Debating Society, 1926-27-28, Treasurer, 1927-28; French Club, 1926-27-28, Secretary-Treasurer, 1927-28; Literary Club, 1927-28; Chess-Checkers Club, 1927-28; Class Day Committee; Advertising Manager, *Register* Staff, 1927-28; Drum Corps 1924-25; Lieutenant on Staff.





SIDNEY IRVING ARONSON

"Sid", "Skid"

"The little toy soldier is red with rust."

Entered Class VI, 1922, from William Lloyd Garrison School; French Club, 1927-28; Literary Club, 1927-28; Physics Club, 1927-28; Classical Prizes, 1923, 1928; Modern Prize, 1925; Captain, 2d Co., 4th Regiment.

EDWARD MILTON BARRON

"Ed"

Harvard

"What shall be said of her?"

Entered Class IV B, 1924, from Oliver Wendell Holmes School; French Club, 1927-28; Hockey, 1926; 2nd Lieutenant, 1st Company, 4th Regiment.

BENJAMIN BELL

"Ben"

Harvard

"Bed, book and candle."

Entered Class VI, 1922, from Wendell Phillips School; Library Service Club, 1927-28; Literary Club, 1928; Classical Prize, 1926-27; Modern Prize, 1925; 1st Lieutenant of Staff.

HARRY BERGSON, JR.

"Junie"

Harvard

"Such a fellow that he will have no sovereign."

Entered Class VI from John Marshall School, 1922; President of Literary Club, 1928; French Club, 1927-28; Dramatic Club, 1927-28; Associate Editor of the *Register*, 1927-28; Track, 1927-28; Class Day Committee.

NORWOOD PIERSON BEVERIDGE

"Bevo"

Harvard

"The race is run."

Entered IV B, from Mary Hemenway School in 1924; Football, 1925-26-27; Track, 1925-26-27-28, Captain, 1928; Holder of City Meet High-Jump Record; Modern Prize, 1925-26-27; Individual Prize for Manual of Arms, 1926-27; Lieutenant of Prize-winning Company; Captain of 3rd Company, 4th Regiment, 1928; Class Day Committee, Class Committee.

SYDNEY BLUHM

"Sid"

Harvard

"A Marvel of bloom and grace."

Entered Class VI, from Dearborn School, in 1921; Literary Club, 1928; Glee Club, 1928; Swimming, 1924-26-27-28; Captain, 1927; Fidelity Prize, 1927.

HUGH JOSEPH BONNER

"Hughie"

Boston College

"A bold, bad man."

Entered Class IV B, 1923, from St. Thomas School; Physics Club, 1928.

CHARLES BRENNER

"Charlie"

Harvard

"Here comes my ponderous lord."

Entered Class IV, 1924, from Theodore Roosevelt School; Stamp Club, 1926-27; Band, 1927-28; Modern Prize, 1925-26; 2nd Lieutenant Band; Derby Prize, 1928; Latin Translation Prize, 1928; French Prize, 1928; Washington and Franklin Medal, 1928.





JOHN TIMOTHY BRESNAHAN

"Stretch"

Harvard

"The labour we delight in physics pain."

Entered Class IV B, 1924, from Mission Church School; Physics Club, 1927-28; Football, 1927; Fidelity Prize, 1925; Captain, 2nd Company, 4th Regiment.

FRANK ADOLPH BRUGGER

"Adolph", "Frank"

Harvard

"Two souls in one soul."

Entered IV B, from Dearborn School, in 1924; 2nd Lieutenant, 6th Company, 5th Regiment.

ROBERT BURNS BUCKLEY

"Bob"

Dartmouth

"The captains and the kings depart."

Entered in 1922, from the Mary Hemenway School; Hockey, 1925-26-27; Individual Prize 1927; Captain of Prize Winning Company; Colonel, 4th Regiment; Commander, 3rd Division School-boy Parade; President of the Graduating Class.

PHILIP WHITEMORE BURLEIGH

"Phil", "Whitey"

Dartmouth

"A most amiable elephant!"

Entered Class VI, 1921, from Emily A. Field School; Baseball, 1928; Football, 1925-26-27; Physics Club, 1928; 1st Lieutenant, 9th Company, 4th Regiment.

JOHN A. CAHALANE

"Kay"

"First in fight and every graceful deed."

Entered Class IV, from St. Thomas School, 1923; Fidelity, 1924-25; Captain, 7th Company, 4th Regiment; Major, 3rd Battalion, 4th Regiment.



WILLIAM LEO CANNON

"Bill"

Boston College

"Here lies one whose name was writ in water."

Entered Class IV, 1923, from Bennett School.



RALPH EDWARD CASEY

"Rash", "Kay"

Harvard

"There are extenuating circumstances here."

Entered Class VI, from Richard C. Humphreys School, in 1922; Baseball, 1928; Track, 1925-26-27-28; Hockey, 1927-28; Classical Prize, 1925; First Lieutenant, 12th Company, 5th Regiment; Ring Committee.



PAUL JOSEPH CATINELLA

"Angie", "Cato"

Harvard

"Good heavens! What is this?"

Entered Class IV B, 1924, from Dudley School; Football, 1927; 2nd Lieutenant, 5th Company, 5th Regiment; Banquet Committee.





JOHN NICHOLAS CHAGARIS

"Nick"

Harvard

"The stately resonance of classic verse."

Entered Class IV B, 1924, from Sherwin Grammar School; Classical Prize, 1925-26-27; Individual Prize for Manual of Arms, 1928; 1st Lieutenant, 3rd Company, 4th Regiment; Year Book Staff, 1928.

LEON CHALFEN

"Shawlfen"

Harvard

"One who loves his fellow men."

Entered Class IV B, from Comins School, 1923; Physics Club, 1928.

EDWARD FRANCIS CHAMBERLAIN

"Brute," "Sunny"

Bowdoin

"Ambition should be made of sterner stuff."

Entered Class III, from Hyde Park High School; Track, 1925; Banquet Committee; Physics Club.

RUSSELL E. CHASE

"Russ"

Yale

"Ornament of a meek and quiet spirit."

Entered Class VI, from Sarah Greenwood School, 1921; Glee Club, 1925; Football, 1927; Track, 1925; Hockey, 1927-28; Drum Corps, 1924-25; 1st Lieutenant, 9th Company, 5th Regiment.

JOHN JOSEPH CLANCY, 2D

"King"

"Abide with me."

Entered Class IV, from Boston College High; Swimming Team, 1923; Orchestra 1923; Glee Club, 1924.



EZEKIEL LOUIS CLARKE

"Zeke"

M. I. T.

"Come, gentle Spring."

Entered Class IV, 1924, from Frank V. Thompson School; Chess Club, 1927-28; Treasurer, 1928; Junior Debating Club, 1924; Library Service, 1926-27-28; Stamp Club, 1927; Dramatic Club, 1927; Glee Club, 1927; 2nd Lieutenant on Staff.



KERMIT COHEN

"Kennie"

Harvard

"Himself a host."

Entered Class IV B, 1924, from the Theodore Roosevelt School; Classical Prize, 1926-27; Modern Prize, 1925; Cheer Leader, 1928; Captain, 11th Company, 4th Regiment; Ring Committee.



JOHN CONNELL

"John"

Yale

"Let down the curtain, the farce is done."

Entered Class VI, 1922, from Sarah Greenwood School; Dramatic Club, 1927; Physics Club, 1928; Captain, 3rd Company, 5th Regiment.





EDWARD FRANCIS COOLEY

"Ed"

Tufts

"Whom the Gods love die young."

Entered Class IV B, 1923, from Edward Everett School; Drum Corps, 1923-24-25-26; Band, 1926; Track, 1927.

SUMNER COOPER

"Sporty"

Harvard

"Heroic, stoic Cato."

Entered Class IV, from the Theodore Roosevelt School, in 1924; Football, 1926; 1st Lieutenant, 8th Company, 5th Regiment, 1st Prize Company; Captain, 8th Company, 5th Regiment.

ALBERT CROSBY

"Al," "Joe"

Boston University

"Out of the mouths of babes and sucklings."

Entered Class IV B, from George Putnam School, 1923; Track, 1924.

JOHN RANKIN JAMES CROWLEY

"Jawn"

Tuft's Pre-Dental

"A ponderous mass of mirth."

Entered, 1921, from St. Peter's School; Glee Club, 1925; Banquet Committee.

JOHN FRANCIS CUFFE

"Cuffie" Boston College

"Great men are not always wise."

Entered Class IV B, from St. John's School, in 1924; Glee Club, 1924; Fidelity Prize, 1924; 2nd Lieutenant, Staff of 4th Regiment.



CURTIS D. CUMMINGS

"Hoss," "Curt" M. I. T.

"Let not thine ire make off with thee."

Entered, 1922, from the Rochambeau School; Chemistry Club; Swimming, 1927-28; 2nd Lieutenant, 6th Company, 4th Regiment.



JOSEPH P. CURRAN

"Joe" Boston College

"Could swell the soul to rage or kindle soft desire."

Entered Class IV B, from Edmund P. Tileston School, in 1923; Junior Debating Club, 1923-24; Senior Debating Club, 1924-25-26; Glee Club 24-25-26; Vice-President of Glee Club, 1926-27; Captain, 7th Company, 5th Regiment.



ALBERT DAMESHEK

"Al", "Beby" Georgia Tech.

"Delicate as a piece of Dresden china."

Entered Class IV B, 1924, from the George Washington School.





MANUEL DANA

"Mannie"

Harvard

"My master does not hear my voice."

Entered Class VI, from Sarah Greenwood School, 1922; French Club, 1926-27-28; Stamp Club, 1926-27; Literary Club, 1927-28; Dramatic Club, 1927-28; 2nd Lieutenant, 3rd Company, 5th Regiment.

IRVING R. DANKNER

"Irv"

Harvard

"The dignity of silence."

Entered Class IV, from the Shurtleff School, 1924; Modern Prize, 1926; Captain, 13th Company, 5th Regiment.

THOMAS CONNELL DARCY

"Tom"

West Point

"Fie, fie, my Lord."

Entered 1923, from Our Lady of Perpetual Help School; Football, 1927; Graduation Day Committee.

JOHN FRANCIS DEERY

"Jake"

Harvard

"Let us then be up and doing."

Entered Class IV, 1924, from Cheverus School; French Club, 1926-27; Physics Club, 1927-28; Football, 1927; Hockey, 1926-27; Glee Club, 1927-28; J. K. Richardson, 1926; 1st Lieutenant, 6th Company, 5th Regiment.

SIMON PHILIP DEVINE

"Si"

Tufts

"The very pineapple of politeness."

Entered Class VI, from George Putnam School, 1921; Physics Club, 1928; Dance Committee.

JOHN ANTHONY DOLAN

"Jake"

Harvard

"That peaceful quietude."

Entered Class IV B, 1922, from Bennett School, and Class I, 1927, from English High School; Track, 1928.

SIMEON JOSEPH DOMAS

"Sim"

Harvard

"He that hath a beard is more than a youth."

Entered Class VI from Pauline Agassiz School, in 1922; Library Service Club, 1926-27; Philatelic Society, 1922-24; Literary Club, 1927; Chess-Checker Club, 1927-28; Chess Team 1927-28; Band, 1926-27; Glee Club, 1923-24-25-26-27; Orchestra 1926; Classical Prize, 1926-27-28; Modern Prize, 1925-26; 1927, 1st Prize, Mellophone; 2nd Prize in Inter-Regimental Competition; Year Book Staff; 2nd Lieutenant, 9th Company, 5th Regiment.

JAMES PATRICK DONAHUE

"Dunney"

Boston College

"Unhand me, gentlemen."

Entered Class IV B, 1923, from St. Catherine's School; Track, 1925-26-27.





ALLAN LYONS DOW

"Al"

Harvard

"Lean and sallow abstinence."

Entered Class VI, from John Marshall School, in 1922; Junior Debating 1923; L. S. C., 1925-28; Swimming 1926-28; Manager, 1928; Glee Club 1925-27; 1st Lieutenant, 6th Company, 4th Regiment.



JAMES MICHAEL DULLEA

"Jim"

Boston College

"Procrastination is the thief of time."

Entered Class IV B, from Nazareth School, in 1924; 2nd Lieutenant, 9th Company, 5th Regiment.



NORMAN FRANCIS EDMONDS

"Norm"

Harvard

"Let us eat, drink and be merry."

Entered Class VI from Audubon School, in 1922; French Club, 1926-27-28; Literary Club, 1927-28; Glee Club, 1926-27-28, Treasurer 1927-28; Physics Club, 1927-28; Track, 1927-28; Chairman of the Banquet Committee; 1st Lieutenant, 10th Company, 5th Regiment.; Class Committee.



WILLIAM JOSEPH EGAN

"Bill"

Boston College

"If the trumpet give an uncertain sound."

Entered Class IV, 1924, from St. Peter's School; Baseball Manager, 1928; Football, 1928; Track, 1924-28; Fidelity Prize, 1926; Chairman of Dance Committee; Drum Major, 1927-28.

JOHN FRANCIS ELLSBREE

"Jawn" Harvard

"Out of too much learning become mad."

Entered Class IV B, 1924, from Bennett School; Track Team, 1927-28; Classical Prize, 1925-26; Approbation Prize, 1925-26-28; Class of 1885 Prize, 1925; Captain, 4th Company, 4th Regiment, 1928.



JOSEPH PATRICK FAHEY

"Fay" M. I. T.

"This was the noblest Roman of them all."

Entered Class IV B, from St. Peter's School, in 1924; 2nd Lieutenant, 8th Company, 5th Regiment.



ROBERT VINCENT FAY

"Bob" Boston College

"My mind to me a kingdom is."

Entered Class IV B, 1923, from Dwight School; Glee Club, 1927; Fidelity Prize, 1925; Classical Prize, 1926; 2nd Lieutenant of Staff, 1st Battalion, 4th Regiment.



HARRY FEINBERG

"Harry" Harvard

"Whose strains of sound outgrew his beard."

Entered Class IV B, 1924, from Tileston School; Concert Master of Orchestra, 1927; String Quartet, 1924-25-26-27-28; Violin, Viola, and Flute Trio, 1927; Modern Prize, 1924; Captain, 9th Company, 4th Regiment.





JOHN CLEMENT FERRITER

"Red"

"Handsome is as handsome does."

Entered in 1923 from Our Lady of Perpetual Help School; Literary Club, 1927-28; French Club, 1926-27; Physics Club, 1928; Drum Corps, 1924-27.

PAUL EDWARD GORMAN

"Monte"

Harvard

"That schoolgirl complexion."

Entered Class VI, from Richard C. Humphreys, in 1922; Baseball, 1928; Track, 1926-27-28; 1st Lieutenant, 12th Company, 5th Regiment.

EDWARD JOHN GREENBURG

"Eddie"

Harvard

"Who loves his mirror next to self."

Entered Class VI, 1922, from Mary L. Brock School; Debating Club, 1928; Literary Club, 1927-28; French Club, 1927-28; Physics Club, 1927-28; Rifle Team, 1925-26; Graduation Day Committee; 1st Lieutenant, 9th Company, 4th Regiment.

DAVID LEWIS GUTTELL

"Dave"

Mass. College of Pharmacy

"Well, I'll be drugged."

Entered Class IV B, 1924, from Frank V. Thompson School; 1st Lieutenant, 3rd Company, 5th Regiment.

HARRY CYRIL FLETCHER

"Harry"

"The game is up."

Entered Class IV B, from Our Lady of Perpetual Help School, 1923; Assistant Librarian of Glee Club, 1926-27-28; 2nd Lieutenant, 11th Company, 4th Regiment.



HENRY NORMAN FISHBURN

"Fishie"

Harvard

"Between the devil and the deep sea."

Entered Class IV B, 1924, from Phillips Brooks School; Literary Club, 1927-28; French Club, 1926-27-28; Physics Club, 1928; Junior Debating Society, 1924,25; Track, 1924-25; Lieutenant, 11th Company, 4th Regiment.



ABRAHAM FISHMAN

"Abe"

Harvard

"His ancient, trusty, drouthy crony."

Entered Class IV B, from the Wendell Phillips School in 1924; Hockey, 1927-28; Fidelity Prize, 1927; 2nd Lieutenant on Staff.



ABRAHAM FREEDMAN

"Abe"

Boston University

"Let me be a friend to man."

Entered Class VI, 1922, from Wendell Phillips School; Literary Club, 1928; French Club, 1925; 2nd Lieutenant, 7th Company, 5th Regiment.





HAROLD FRUITMAN

"Hal" Harvard
"For I'm to be Queen of the May, mother."

Entered Class IV B, from Frank V. Thompson in 1923; Physics Club, 1928; Football, 1927; Orchestra, 1926; Captain, 1st Company, 4th Regiment.

FRANCIS EDWARD GARTLAND

"Frank" Notre Dame

"Tros tyriusque mihi nullo discrimine agetur."

Entered Class VI, from the John Marshall Intermediate School, 1921; Radio Club, 1923-24; Secretary Literary Club, 1927-28; President Library Club, 1926-27-28; Glee Club, 1924-25-26-27-28; Secretary, 1926-27, President, 1927-28; Physics Club, 1927-28; Track, 1926-27; Captain of Prize-winning Company; Major, 2nd Battalion, 4th Regiment; Chief Usher, Class Day; Chairman, Year Book Committee; Chairman of the Class Committee.

STANLEY GERSON

"Stan" Harvard

"And waste his sweetness on the desert air."

Entered Class VI, 1922, from Pauline A. Shaw School; Junior Debating Club, 1924-25; Glee Club, Accompanist, 1925-26-27-28; Orchestra, 1923-24-25-26-27-28; Fidelity Prize, 1924; Classical, 1925; Modern, 1923; Probation Prize, 1923; Captain, 6th Company, 5th Regiment; Graduation Day Committee.

THOMAS DANIEL GLAVIN

"Pipes" *"A man of my kidney."*

Entered Class IV, 1923, from St. Peter's School.

JOHN CURRY HAGERTY

"Hagertofsky"

Harvard

"Vanity of vanities; all is vanity."

Entered Class VI, from Rochambeau School, 1922; Literary Club, 1928; Physics Club, 1928; French Club, 1928; Dramatic Club, 1928; Art Editor, *Register* Staff, 1928; Fidelity Prize, 1922; Year Book Staff; 1st Lieutenant, 11th Company, 4th Regiment.



EDWARD BYRON HALL

"Rube," "Ed"

Columbia

"Take another cupful."

Entered Class IV B, in 1924; Sporting Editor on *Register* Staff, 1927-28; Baseball, 1927-28; Football, 1926-27; Classical Prizes, 1925-26; Approbation Prize, 1925; Class of 1885 Prize, 1925; Captain, 1st Company, 4th Regiment; Dance Committee; Class Committee.



BENJAMIN HALPERN

"Shorty"

Harvard

"The great man's bearing, gait, and eccentricities."

Entered Class IV B, from Henry L. Pierce School, in 1924; Debating Club, 1925-28; Sergeant-at-Arms, 1927-28; Chess Club, 1926-28; President, 1927-28; Literary Club, 1927-28; Chess Team, 1926-28; 2nd Lieutenant, 8th Company, 4th Regiment.



LOUIS HANOPOL

"Henie"

M. I. T.

"Good nature covers a multitude of naught."

Entered Class IV B, from Wendell Phillips School in 1923; Literary Club, 1928; Hockey,





WILLIAM EDWARD HARRISON

"Bill," "Doc," "Benjie"

Harvard

"The fatal facility of the octosyllabic verse."

Entered Class IV B, 1924, from the Sherwin Grammar School; Fidelity Prize, 1925; Class of 1885 Prize, 1925; Lawrence Prize Essay 1928; Junior Debating Society, 1925; Senior Debating Society, 1926-27-28; Recording Secretary, Senior Debating Society, 1927-28; French Club, 1926-27-28; Chess-Checker Club, 1926-27; Literary Club, 1927-28; Executive Secretary, Physics Club, 1927-28; Librarian, Glee Club, 1927-28; Lincoln Memorial Essayist, 1928; Associate Editor, *Register* Staff, 1925-26-27-28; Managing Editor, *Register* Staff, 1927-28; Class Day Committee.

ARTHUR HORTON HEALY

"Art"

Harvard

"Gentle as a zephyr".

Entered Class VI, 1922, from Richard C. Humphrey School; Glee Club, 1926-27; Librarian of Glee Club, 1926-27; Literary Club, 1927-28; Circulation Manager of *Register*, 1927-28; Fidelity Prize, 1923; Ring Committee, 1927-28; Captain, 5th Company, 5th Regiment.

SAMUEL KATZ

"Sam", "Kitty"

Harvard

"Give us a taste of your quality."

Entered Class III B, 1925, from the Oliver Wendell Holmes School; Literary Club, 1928; Debating Club, 1927-28; French Club, 1928; Chess Club, 1927-28; Physics Club, 1928; Lieutenant on Staff.

CHARLES JOSEPH KELLEY

"Kel"

Harvard

"I know what I know."

Entered Class VI, 1922, from Mather School; Track Team, 1928; Fidelity Prize, 1926; Classical Prize, 1923-24-27; 2nd Lieutenant, 13th Company, 5th Regiment.

FREDERIC L. HEWES

"Fred"

Harvard

"Solitude and quietude."

Entered Class IV, from Longfellow School, in 1923; Fidelity Prize, 1925.



HARRY LYMAN HINCKLEY

"Hink,"

M. I. T.

"Far from the madding crowd's ignoble strife."

Entered Class VI, 1922, from Dwight School; Vice-President of Literary Club, 1927-28; Register Staff, 1926-27-28; Associate Editor, 1928; Fidelity Prize, 1927; Class Day Committee, 1928; Class Song; Class Prophet; Year Book Staff; Adjutant, 1st Lieutenant of Staff, 2nd Battalion, 4th Regiment.



AARON HIRSHON

"Hershy"

Harvard

"Patience and shuffle the cards."

Entered Class IV B, 1924, from Christopher Gibson School; Fidelity Prize, 1925; Modern Prize, 1924; 1st Lieutenant, 12th Company, 4th Regiment.



HARRY COLUMBUS ISAACS

"Harry"

Harvard

"An honest man's word is good as his bond."

Entered Class VI, from Pauline A. Shaw School, 1922; Junior Debating Club, 1923-24-25; Stamp Club, 1923-24-25; Library Service Club, 1926-27; Literary Club, 1927-28; Band, 1926-27; Fidelity Prize, 1927; 2nd Lieutenant, 6th Company, 5th Regiment.





[ARNOLD ISENBERG

Harvard

"To feel the passion of eternity."

Entered Class VI, 1923, from Christopher Gibson School; Classical Prize, 1924-25; Modern Prize, 1926-27-28; Special Prize, Debating, 1925; Second Prize, Debating, 1926; First Prize, 1927; Special Prize, Declamation, 1926; Second Prize, 1927; Gardner Prize Essay, 1928; Dramatic Prize; Junior Debating Club, 1924; Debating Club, 1925-26-27-28; President, Debating Club, 1927-28; Dramatic Club, 1925-26-27-28; Secretary, Dramatic Club, 1926-27; President, 1927-28; Chess Club, 1924-27-28, Secretary, 1927, Vice-President, 1928; French Club, 1926-27-28, Vice-President, 1927-28; Literary Club, 1927-28; Debating Team, 1924-25-26-27-28; Captain, 1927-28; Chess Team, 1926-27; Captain, 1st Company, 5th Regiment; Memorial Essayist; Chairman, Class Day Committee; Co-author, Class Song; Class Orator; *Register* Staff, 1925-26-27-28, Editor-in-chief, 1928.

EDWARD BERNARD JAKMAUH

"Jack"

Harvard

"Men may come and men may go; but I go on forever."

Entered Class VI, 1920, from Oliver Hazard Perry School; Baseball, 1924-25; Football, 1924-25-26-27; Track, 1923-24-25-26-27; Hockey, 1924-25; Swimming, 1923-24-25-26-27; Glee Club, 1926; Military Drill, Individual Prize, 1926; Physics Club, 1927-28.

ROBERT SAMUEL KADETS

"Wisdom is better than rubies."

Entered Class VI, 1922.

SHELDON ZACHARY KAPLAN

"Zack"

Yale

"Me miserable."

Entered Class VI from William Lloyd Garrison, 1922; Literary Club, 1927-28; French Club, 1927-28; Physics Club, 1927-28; Baseball, 1926; Track, 1925-26; Glee Club, 1924-25-26-27; 2nd Lieutenant, 12th Company, 4th Regiment.

GEORGE KENNETH KERISHER

"Jiggs"

M. I. T.

"The last of the Romans."

Entered Class IV B, from Agassiz School, in 1923; Track, 1924-25.



FREDERICK WILLIAM KNUTSON

"Wee Willie," "Nut"

Amherst

"Please read the Physics marks."

Entered Class VI, 1922, from E. P. Tileston School; Football, 1926-27; Hockey, 1926-27-28; Swimming, 1925; Glee Club, 1925; Class Day Committee; 1st Lieutenant, 5th Company, 4th Regiment, Individual Drill Prize, 1926.



REUBEN KOENIG

"Ruby"

Harvard

"Make ye no truce with Adam— ad."

Entered Class IV B, 1924, from Bigelow School; Vice-President, Junior Debating Club, 1925-26; Literary Club, 1927-28; Physics Club, 1927-28; Glee Club, 1924-25; Swimming, 1927-28; Drum Crops, 1924-25-26-27-28; 2nd Lieutenant, Drum Corps, 1927-28.



WARREN BERTRAM KOHN

"Mac"

Harvard

"Sing me a carol."

Entered Class IV B, 1924, from Theodore Roosevelt School; Literary Club, 1927-28; Physics Club, 1928; Captain, 10th Company, 4th Regiment.





ROBERT BERNARD KONIKOW

"Bobbie"

M. I. T.

"Only this and nothing more."

Entered Class IV B, 1924, from Huntington School; Stamp Club, 1924-27-28; Library Service Club, 1925-26-27-28; Secretary, 1927-28; Chess Club, 1927-28; Swimming Team, 1926-27-28.

PETER HAROLD KOZODOY

"Pete"

Harvard

"A comely old man, busy as a bee."

Entered Class VI, 1922, from the James Russell Lowell School; Junior Debating Society, 1924-25; Senior Debating Society, 1926-27-28; Literary Club, 1928; French Club, 1925-26-27-28, President, 1928; Dramatic Club, 1927-28; Associate Editor, *Register* Staff, 1927-28; Glee Club, 1926-27-28; Secretary, 1928; Classical Prizes, 1923, 26-27-28; Fidelity Prize, 1925; Approbation Prize, 1927-28; 2nd Lieutenant, 10th Company, 4th Regiment; Class Day Committee;

MAX KUTZER

"Mac"

Harvard

"Could I but catch it for them."

Entered Class IV B, 1924, from Oliver Wendell Holmes School; French Club, 1927-28; Baseball, 1927-28; Modern Prize, 1925-26; Picture Committee; 1st Lieutenant, 1st Company, 4th Regiment.

JOSEPH PATRICK LALLY

"Joe"

Boston College

"Modesty, the noblest gift of heaven."

Entered Class IV B, from Hugh O'Brien School, in 1924; Captain of Staff, 4th Regiment.

ARTHUR PAUL LEVACK

"Paul" Harvard

"He from whose lips divine persuasion flows."

Entered Class VI, from St. Joseph Academy 1922; Debating Club, 1925-26-27-28; Vice-President, 1928; Dramatic Club, 1927-28; Vice-President, 1928; Literary Club, 1928; Cheerleader, 1928; Fidelity Prize, 1923; Modern Prize, 1928; Individual Prize, Manual of Arms, 1926; Debating Prize, 1928; 2nd Lieutenant, 4th Company, 4th Regiment; Year Book Staff; Chairman of Ring Committee; Secretary-Treasurer of the Graduating Class.



ABRAHAM SIDNEY LEVENSON

Harvard

"A bard here dwelt, more fat than bard beseems."

Entered Class IV B, 1924, from Robert Gould Shaw School; Junior Debating Club, 1924-25; Senior Debating Club, 1926-27-28; Glee Club, 1925-26; 1st Lieutenant, 2nd Company, 4th Regiment.



NORMAN GORDEN LEVIN

"Norm" Dartmouth

"Continual comfort in a face."

Entered Class VI, from William Lloyd Garrison, in 1921; Orchestra, 1924-25; Captain, 12th Company, 4th Regiment.



LEO VICTOR LEVINS

"Victor" Harvard

"How at heaven's gate he claps his wings."

Entered Class VI, 1922, from Wendell Phillips School; Physics Club, 1928; Stamp Club, 1923; Captain, 7th Company, 4th Regiment.





HAROLD LICHENSTEIN

"Litchy"

M. I. T.

0, 1, 2, 3, 4, 5, 6, 7, 8, 9.

Entered Class VI, from William Lloyd Garrison School, 1922; Track, 1927-28; Modern Prize, 1922-27; 2nd Lieutenant on Staff.



MARTIN LIEF

"Woman delights me not."

Entered Class VI 1922, Year Book Staff, Captain Military Drill.



PATRICK HENRY McCARTHY

"Mack"

Harvard

"Let us do or die."

Entered from Warren School, in 1924; Literary Club, 1927-28; Glee Club, 1926-28; French, 1927-28; Football, 1927; Track, 1924-26; Class of 1885 Prize; 2nd Lieutenant, 6th Company, 5th Regiment.



PAUL THEODORE McEACHERN

"Mac"

Boston College

"Not a vain or shallow thought."

Entered Class IV, 1923, from St. Margaret's School; Baseball, 1927-28; Football, 1927; Hockey, 1927-28; Class Day Committee.

EDWARD PATRICK MANNING

"Eddie"

Harvard

"Who can refute a sneer?"

Entered Class IV B, from E. P. Tileston School; 1st Lieutenant, 2nd Company, 4th Regiment; Physics Club, 1927-28.



LEON MAYERS

"Railing"

Harvard

"Vain is the help of man."

Entered Class III B, 1925, from Theodore Roosevelt School; Physics Club, 1928; 1st Lieutenant, Band, 1928; Orchestra 1928; 1st Prize, B. L. S. Saxophone Competition, 1928.



PHILIP RUNALS MAYO

"Phil"

M. I. T.

"Thou art the man."

Entered Class IV, from the Gooch School, Melrose, 1924; Chemistry Club, 1928; Modern Prize, 1924; 1st Lieutenant, 8th Company, 5th Regiment.



DAVID MENDELSON

"Mendy"

Harvard

"A sudden thought strikes me."

Entered Class III, 1924, from Brookline High School; Literary Club, 1927; Senior Debating Society, 1927; Captain, 2nd Company, 5th Regiment.





HAROLD ELI MILONTALER

"Mike"

Harvard

"Full o' the milk of human kindness."

Entered Class IV B, from the Theodore Roosevelt School, in 1924; President of Junior Debating Society, 1925-26; Literary Club, 1927-28; French Club, 1927-28; Track, 1926-27; Modern Prize, 1925-26-27; Class of 1885 Prize, 1924-25; 1st Lieutenant, 7th Company, 5th Regiment.

EDMUND MODEL

"Eddie"

Harvard

"My kingdom for a horse."

Entered Class VI, from John Winthrop School, 1922; Chess Club, 1927-28; Sergeant-at-arms, 1928; Chess Team, 1927-28; Captain, 8th Company, 4th Regiment.

HENRY STONE MONROE

"Mon"

Annapolis

"That loud utterance of an angry god."

Entered Class VI, from Fairmont School, in 1922; Football, 1927; Swimming, 1925-26-28; Glee Club, 1926; Modern Prize, 1923; Individual, at Manual of Arms, 1927; Ring Committee; Captain, 9th Company, 5th Regiment.

GERARD WILLIAM MOORE

"Gerry"

Boston College

"They shall not pass."

Entered Class VI, from Mount St. Joseph, in 1922; Baseball, 1927-28; Track, 1925; Hockey, 1927-28; Golf, 1928; Classical Prize, 1925; Ring Committee, 1925; Captain, 6th Company, 5th Regiment; Major, 2nd Battalion, 5th Regiment.

JOHN JOSEPH MORAN

"Red" Boston College
"A still, small voice."

Entered IV B, 1924, from Abraham Lincoln School.



ROBERT MURPHY

"Bob" Harvard

"Fleet as the zephyr's fleeting glance."

Entered Class VI, 1922, from the Sarah Greenwood School; Physics Club, 1927-28; Football, 1926-27; Track, 1926-27-28; Classical Prize, 1923; Captain, 10th Company, 5th Regiment; Literary Club, 1928; Graduation Day Committee.



GEORGE HENRY LEO NAWN

"George" Harvard

"Why does a fireman wear red suspenders?"

Entered Class IV B, 1922, from St. Margaret's School; Physics Club, 1928; Baseball, 1928; Football, 1925-27; Modern Prize, 1924; Banquet Committee, 1928.



DANIEL EMMET O'CONNELL

"Okie" M. I. T.

"Fair is foul, foul is fair."

Entered Class IV, 1923, from St. Thomas School.





GEORGE BOOTH OWEN

"Gidge"

Middlebury

"Nymph in thy orisons be all my sins remembered."

Entered Class IV B, 1924, from Elihu Greenwood School; 2nd Lieutenant of Staff, 2nd Battalion, 4th Regiment.

THOMAS FRANCIS PAGE, JR.

"Tom"

Harvard

"I must go down to the sea again."

Entered Class IV B, 1924, from St. Francis de Sales School; French Club, 1926-27-28; Lieutenant, 12th Company, 5th Regiment.

GEORGE PAPPAS

"Pap"

Harvard

"The glory that was Greece."

Entered Class VI from Wendell Phillips, in 1924; Hockey, 1927; 1st Lieutenant, 4th Company, 4th Regiment.

CHARLES DAVID PETERSON

"Pete"

M. I. T.

"Let me live in a house by the side of the road."

Entered Class VI, Rochambeau School, 1921; Physics Club, 1927-28; Rifle Team, 1924-25-26; 1st Lieutenant, 8th Company, 4th Regiment.

KENNETH D. R. PETERSON

"Pete" Dartmouth

"Weedy and long was he."

Entered Class VI, in 1921; Glee Club, 1927.



GORDON BAYLIES RAY

"Ray" Harvard

"The victory of endurance born."

Entered Class VI, 1921, from the Warren School; Tennis, 1926-27-28, Captain, 1928; Fidelity Prize, 1926; Modern Prize, 1924.



HAROLD MARTIN ROBBINS

"Tubba"

"Dum-ti-dum! Ah, dum-ti-dum!"

Entered Class III B, 1925, from Theodore Roosevelt School; Junior Debating Club, 1925-26; Approbation Prize, 1925-26.



ARTHUR MELVIN ROGERS

"Art", "Melvin"

"Tis more by art than force of num'rous strokes."

Entered Class IV B, 1924, from Oliver Wendell Holmes School; Junior Debating Club, 1926, 27; Literary Club, 1927-28; Physics Club, 1927-28; Football, 1926; Tennis, 1925; Swimming, 1924-25-26-27-28; Individual Drill Prize 1926; 1st Lieutenant, 5th Company, 5th Regiment.





EDWARD RONAN.

"Ed"

Harvard

"My father was a soldier too."

Entered class IV B, from St. Peter's School, 1924; Hockey Manager, 1927-28; Fidelity Prize, 1927; Banquet Committee; Captain, 9th Company, 10th Regiment; Major, 1st Battalion.



HENRY ROSEN

"Stretch," "A la"

Harvard

"And then He lost the formula."

Entered Class III B, from Theodore Roosevelt School, in 1925; French Club, 1927-28; Literary Club, 1927-28; Physics Club, 1927-28; Captain, 4th Company, 5th Regiment.



BERNARD WILLIAM ROTHBLATT

"Bub," "Lubber"

Harvard

"The more, the merrier."

Entered Class VI, from Wendell Phillips School, in 1922; French Club; Literary Club; Football, 1925; Track, 1924; Swimming, 1924; Chess-Checkers; 2nd Lieutenant, 7th Company, 5th Regiment.



HOWARD RUBIN

"Howie"

Harvard

"Poor, but honest."

Entered Class VI, from William Lloyd Garrison School, in 1922; Dramatic Club, 1925-26-27-28; Secretary of Dramatic Club, 1928; Physics Club, 1928; Cheer-leader, 1927; Orchestra, 1926-27; Special Declamation Prize, 1927; Captain of Prize-winning Company, 1928; Major, 3rd Battalion, 5th Regiment.

HAROLD MYER SACK

"Hal"

Dartmouth

"Sigh no more, ladies, sigh no more!"

Entered Class IV, 1924, from Theodore Roosevelt School; French Club, 1927-28; Literary Club, 1927-28; 1st Lieutenant, 13th Company, 5th Regiment.



WILBUR SALZBERG

"Casper," "Sal"

Harvard

"Why don't you speak for yourself, John?"

Entered Class IV, from Christopher Gibson School, 1924; Literary Club, 1928; Physics Club, 1927-28; Hockey, 1927-28; Tennis, 1928; Swimming, 1926-27-28; Year Book Staff; Lieutenant-Colonel, 4th Regiment.



ALBERT FRANCIS SANDERSON, JR.

"Sandy"

M. I. T.

"If you have tears, prepare to shed them now."

Entered Class VI, 1922, from Julia Ward Howe School; Chemistry Club, 1927-28; Swimming, 1925-26-27-28; Fidelity Prize, 1925; Lieutenant, 5th Company, 4th Regiment.



GEORGE BROCK SARGENT, 2D

"John Garibaldi"

Tufts

"By all that's good and glorious."

Entered Class IV B, 1924, from Bennett School; Physics Club, 1927-28; Drum Corps, 1924-25-26-27-28; 1st Lieutenant, Drum Corps, 1928; Bugle Prize, 1927.





JOSEPH SAWYER

"Joe"

Harvard

"Young in limbs, in judgment old."

Entered Class IV B, 1924, from Christopher Gibson School; Vice-President Junior Debating Club, 1924-25; Chess-Checker Club, 1924-25-26-27-28; Vice-President Chess Club, 1926-27, Secretary Chess Club, 1927-28; Debating Club, 1925-26-27-28; Corresponding Secretary, 1927-28; French Club, 1925-26-27-28; Literary Club, 1927-28; *Register* Staff, 1925-26-27-28; Assistant, Manager, 1925-26; Advertising Manager 1926-27, Business Manager, 1927-28; Debating Team, 1927-28; Swimming Team, 1924-25; Classical Prize, 1925-26-27; Debating Prize, 1928; Picture Committee; 1st Lieutenant, 12th Company, 4th Regiment.

MAURICE BARRY SERKIN

"Sir Kay"

Harvard

"Water! water! one single drop!"

Entered Class IV B, from Quincy Grammar School, 1924; French Club, 1927-28; Literary Club, 1927-28; Football, 1926; Swimming, 1925-26-27-28; Captain, 1928; 2nd Lieutenant, 13th Company, 5th Regiment.

HENRY SHAPIRO

"Shappy"

Mass. College of Pharmacy

"A good mixer."

Entered Class IV B, 1924, from Rice School; Physics Club, 1927-28; 1st Lieutenant, 4th Company, 5th Regiment.

WILLIAM ALEXANDER SHAW

"Bill," "Shorty"

M. I. T.

"The great big handsome man."

Entered Class VI, from John Marshall School, 1921; Baseball, 1927; Hockey, 1926-27; Class Day Committee.

GEORGE SHERMAN

"Gawge"

Boston University

"Bust the trusts!"

Entered Class VI, from William L. Garrison, in 1922; President, Junior Debating Club, 1924-25; Physics Club, 1928; Fidelity Prize, 1925; 2nd Lieutenant, 2nd Company, 5th Regiment.



GEORGE WILLIAM SHINE

"George"

Dartmouth

"Brain him with his lady's fan."

Entered Class IV B, from Mary L. Brock School, 1923; Physics Club; Manager, Football Team, 1927; Hockey, 1925-26-27-28; Captain, 1927-28; Swimming, 1926-27-28.



ARNOLD SHRIBER

"Al," "Arny"

Harvard

"He can dodge, brother, with a Dodge Brothers."

Entered Class IV, from the Christopher Gibson School, 1923; Swimming Manager, 1923-24; Glee Club, 1923-24.



IRVING GEORGE SIGILMAN

"Zigi"

Boston University

"Wiser in his own conceit than ten men that can render a reason."

Entered Class IV B, 1924, from Henry L. Pierce School; Orchestra, 1924-25-26-27; String Quartet, 1925-26-27-28; String Trio, 1926-27; Lieutenant on Staff.





SIDNEY SILBERBERG

"Sid"

Harvard

"My daughter, some day a handsome man will come."

Entered Class II, from Dorchester High School, in 1926; French Club, 1928; Literary Club, 1928; Debating Club, 1928; Physics Club, 1928.

IRVING EDMOND SIMMONS

"No use sayin' it ain't."

"Babe"

Yale

Entered Class III B, from the Theodore Roosevelt School, in 1925; Dramatic Club, 1928; Class Play; French Club, 1926; Literary Club, 1928; Hockey, 1926; Band, 1925-26-27; School Symphony Band, 1927; Glee Club, 1925; 1st Class Musician in Band, 1926.

GORDON BEACH SIMPSON

"Simp"

Harvard

"Dear me!"

Entered IV, from Washington Allston School, in 1923; Track, 1923-25.

COLEMAN KOPEL SNIDER

"Colcy"

Harvard

"Much of a muchness."

Entered Class VI, 1921, from the Lewis Intermediate School; Glee Club, 1924; Modern Prize, 1926.

FRANK MARTIN SNOWDEN, JR.

"Frank"

Harvard

"Prize me no prizes."

Entered Class VI, from Lewis Intermediate 1922; Classical Prize, 1924 and 1928; French Club, 1927-28; Physics Club, 1928; 2nd Lieutenant, 3rd Company, 4th Regiment.



GEORGE SPECK

"Macula"

Harvard

"Here I come, tra la, tra la!"

Entered Class VI, from Lewis School, 1922; Glee Club, 1924-25-26; Chess-Checker Club, 1926; Track, 1924-26; Banquet Committee; Captain, 12th Company, 5th Regiment.

EDWARD SAMUEL STUTMAN

"Stut"

Harvard

"The game is up."

Entered Class III B, 1925, from Manchester High School; Orchestra, 1925; Fidelity Prize 1927; Lieutenant on Staff.

FELIX FRANCIS TALBOT

"Fee," "Kay"

Colgate

"Whistle and she'll come to you."

Entered Class VI, from Longfellow School, 1922; Baseball, 1925-26-27-28; Football, 1927-28; Hockey, 1927-28; Swimming, 1925-26-27; Chairman Picture Committee; Individual Prize, 1925-26-27; Captain of Prize-winning Company; Major of 1st Battalion, 5th Regiment; Vice-President of the Graduating Class.



EDWARD LESTER TIEMAN

"Eddie" Harvard

"K-K-K-K-Katie, K-K-K-K-Katie."

Entered Class IV, 1924, from Washington Allston School; Literary Club, 1927-28; 1st Lieutenant, 2nd Company, 5th Regiment.

PHINEAS TOBE

"Phinney" Harvard

"Our revels now are ended."

Entered Class III B, from Emerson Intermediate School, in 1925; Baseball, 1927-28; 2nd Lieutenant, 10th Company, 5th Regiment.

EARL COTTIER TYLER

"Toby" Dartmouth

"How now! A soldier and afeard?"

Entered Class VI, 1922, from E. P. Tileston School; Physics Club, 1928; Baseball Team, 1926; Fidelity Prize, 1924; Captain, 12th Company, 5th Regiment; Major, Chief of Staff, 3rd Brigade, Annual Street Parade.

ERNEST JAMES VOGEL

"Ernie" Harvard

"Mens sana in corpore sano."

Entered Class IV B, 1924, from the Washington Irving Intermediate School; Baseball, 1926-28; Football, 1926-27; Captain, 1927; Probation Prize, 1925-26; Warren Eastman Robinson Prize, 1926; Class of 1885 Prize, 1925; Class Day Committee; Captain, 10th Company, 5th Regiment; Lieutenant-Colonel of 5th Regiment.

FRANCIS B. WALSH

"Fran"

"Elegant as sympathy and warm as ecstasy."

Entered Class IV, 1924, from Agassiz School; Fidelity Prize, 1927; 1st Lieutenant, 10th Company, 5th Regiment.



JOHN PATRICK WALSH

"Pat," "Aesop"

Boston College

"I leave my character behind me."

Entered Class VI, from Blackinton School, 1922; Physics Club, 1927-28; Football Team, 1927; Hockey, 1927; Swimming, 1926-27; Glee Club, 1924-27; Classical, 1926; Individual Manual of Arms, 1926; Captain, 6th Company, 4th Regiment.



EDWARD JAMES WELCH

"Ed"

Princeton

"You'd scarce expect one of my age."

Entered Class VI, from Sarah Greenwood School, in 1922; French Club, 1926-27; Track, 1928; Modern Prize, 1923-27; Room Treasurer, 1928; 1st Lieutenant, 11th Company, 5th Regiment, 5th Prize Company.



CHARLES PETER WEST

"Westy"

Harvard

"Eyes of unholy blue."

Entered Class VI, from the Emily A. Fifield, School; Track, 1923-24-25-26-; Football, 1924-25-26-27; Rifle Team, 1923; Glee Club, 1924-25-26-27-28; Captain, 5th Company, 4th Regiment; Picture Committee; Physics Club, 1926-27; Swimming, 1923.





NATHAN WILFAND

"Willie"

Harvard

"Vain is the help of man."

Entered Class IV B, 1924, from the Dudley School; Modern Prize, 1924; Approbation Prize, 1927; Lieutenant, 10th Company, 4th Regiment.

HAROLD SAMUEL WILLIAMS

"Will"

Harvard

"Vade ad formicam O piger."

Entered Class IV, Theodore Roosevelt School, 1924; Lieutenant, 6th Company, 5th Regiment.

JOSEPH VINCENT WILSON

"Joe"

Boston College

"Giddap!"

Entered Class IV B, 1923, from St. Margaret's School.

HERBERT WILLIAM WINER

"Herby"

Harvard

"Up and quit your books."

Entered Class VI, 1922, from William Lloyd Garrison School; Literary Club, 1927-28; French Club, 1927-28; Baseball, 1928; Picture Committee; Lieutenant, 1st Company, 5th Regiment.

STANLEY BENNETT WINN

"Windy," "Stan"

"Hark, hark, the dogs do bark!"

Entered Class IV B, 1923, from Mary Hemenway School; Track 1926-27-28; Fidelity Prize, 1926; Physics Club, 1928.



CHARLES LIEBMANN WOLF

"Charlie"

Yale

"Neat, not gaudy."

Entered Class VI, 1922, from Roxbury Latin School; Glee Club, 1925-26-27-28; Vice-President, 1927-28; Lieutenant, 10th Company, 4th Regiment.



GEORGE HENRY WOOD, JR.

"Woodie"

Tuft's Theological

"Music hath its charms."

Entered Class IV, from Bennet Grammar School; Boston School Symphony, 1925-26; Band, 1926-27-28; Orchestra, 1924-25-26; Drumming Prize, 1927; Captain, Drum Major, Band, 1928.



MARK WOODBURY

"Courage before all."

Track, 1924-25-26-27; Tennis, 1924-25-26-27; Captain, Tennis Team, 1925-26.





MAURICE ZESERSON

"Whizzer", "Speedy"

Harvard

"The buzzing of the bees."

Entered Class IV from Theodore Roosevelt School, in 1924; Literary Club, 1928; French Club, 1927-28; Junior Debating Club, 1925-26; Glee Club, 1927-28; Physics Club, 1927-28; Classical Prize, 1925; 2nd Lieutenant, 11th Company, 5th Regiment; Poetry Prize, 1928.

PAUL MAURICE ZOLL

"Polly"

Harvard

"All's well that ends well."

Entered Class VI, 1922, from Christopher Gibson School; Junior Debating Club, 1923-24-25; Literary Club, 1927-28; Fidelity Prize, 1922-23; 1st Lieutenant, 1st Company, 5th Regiment.

GEORGE W. CASHMAN

Entered 1924, Class IV. Special student.





MEMORIAL TABLET

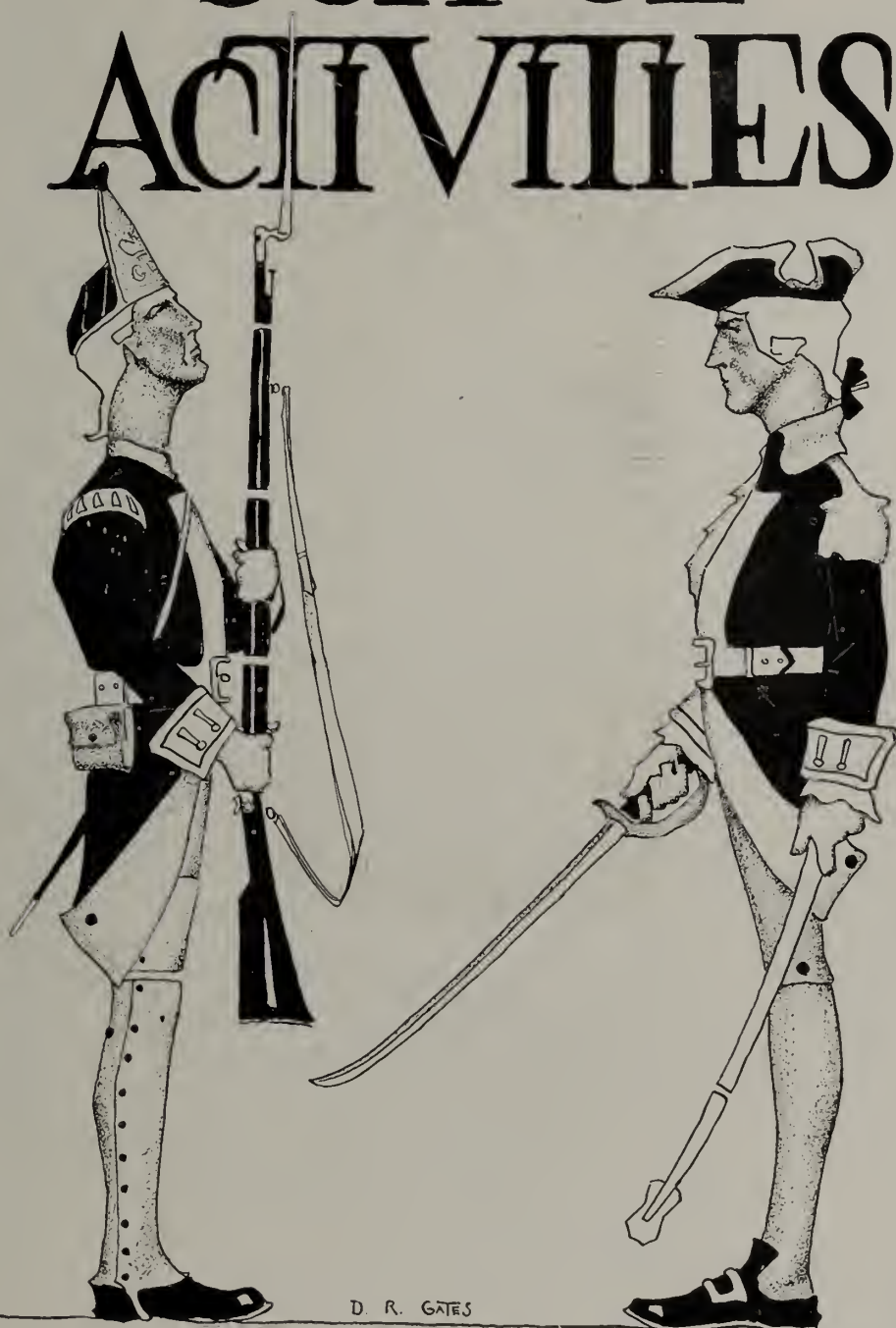


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ALMA MATER

SCHOOL ACTIVITIES





The Register

By the Editor 1927—1928

The forty-seventh year of the Latin School *Register* has not been without material justification of the hopes of those bold-souled schoolboys of the Class of 1882 who saw in the establishment of a Latin School paper an opportunity for the self-expression which even "callow and puerile young coxcombs" sometimes crave. This year's volume has, we presume, not lowered the quality of that self-expression. For this happy fact the School is indebted to a number of undergraduates of whose conscientious endeavor it is my pleasant duty to make acknowledgement here.

For three years these pages have been graced by the manifold works of William E. Harrison. He has brought to the writing of stories, essays, and school notes a peculiarly piquant style. Occupying this year the position of Managing Editor, he has not relinquished his literary efforts, but has, on the contrary, reached constantly higher levels on Parnassus. The staff's greatest stylist and its most prolific contributor, he has been of conspicuous assistance in the *Register's* onward march.

H. Lyman Hinckley, senior Class I editor, has been a welcome contributor of fiction and essay material. His cultured manner has lent a distinctive tone not only to his own work but to the general atmosphere of the Sanctum. The *Register* owes the permanent institution of a well written and well-edited book review department to Harry Bergson, Jr., who has created among many of our readers a genuine interest in contemporary literature. Peter H. Kozodoy has likewise contributed much of merit to this season's numbers.

In no previous year has the quality of the *Register's* artistic work been higher. For the first time each regular edition, with one exception, has boasted a pleasing cover representation; a number of new department headings have been introduced and there has been a complete absence of the silly high school cartoon. For all of these achievements recognition is due the art editor, John C. Hagerty, especially since his modesty has prompted him to reduce his name on his own creations to an illegible atom. In addition to the aforementioned labors he has succeeded in inculcating in all with whom he has come in contact an appreciation of modernist art, an understanding of the artistic beauty of the triangle and a feeling of sympathy for and understanding of certain exotic tendencies in contemporary illustration.

Edward B. Hall, sporting editor, has ably reported Latin School's participation in athletics. In certain sports he has been appreciably assisted by Donal M. Sullivan, '29

The Class II editors have been of literary and mechanical aid. Manuel A. Benson has written poetry, short stories and essays. Lester Koritz is the author of several stories; as managing editor of the Fiction Number he produced a fine piece of work. E. Wesley Fuller, as a voluminous contributor, the managing editor of an excellent Alumni Number, and the possessor of a bright and sunny disposition has been among the most prominent members of the staff.

The Class III editors, William J. Callaghan and Seaton W. Manning, have both been characterized by a well developed sense of humor and a dislike for brooms. The former's literary achievements are excelled only by his verbal powers, while the latter has shown proficiency in everything from taming sharks to wielding a dustpan.

The business staff this year has been handicapped by scanty numbers.

Nevertheless, Joseph Sawyer, business manager; Arnold Aronson, advertising manager; and David W. Biller '29 have made a creditable record.

The problem of distribution has been well handled by Arthur H. Healy, circulation manager.

The editors of the *Register* in preparing the last eight numbers have been actuated, above all, by an intense desire to give the student body as good reading matter as can be expected from schoolboys. Just how well we have succeeded cannot now be conveniently determined. We have certain indications that the tone of the magazine has been raised. Words of praise from former editors, masters, and former masters have not been withheld. In a series of contests recently conducted by *Quill and Scroll*, organ of the National Honorary Society, of High School Journalists, in which three hundred fifty schools competed and 10,000 manuscripts were submitted, a *Register* editorial was judged the best editorial written by a secondary school student this year, a *Register* essay the best article on a problem of national interest, a *Register* story the second best short story, and another *Register* essay the third best humorous article. The Latin School *Register*, consequently, received a higher literary rating than any other publication. In pursuit of this same excellence, we have made an end of the common exchange department and have introduced a unique innovation, the *memorabilia* department. We have refused to subscribe to the idea that schoolboys can digest only feeble jokes, vulgar personals, classroom compositions, and stories of sports or puppy-love.

A beginning has been made—but only a beginning. So long as the editors of the *Register* will continue to have faith in themselves and their readers, to attach some importance to their own convictions, to be unafraid to think on paper, the *Register* will continue to grow in spirit with the advancing years.

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REGISTER STAFF

1928—1929

MR. THOMAS W. SHEEHAN

MR. MAX LEVINE

Faculty Advisers

Editor-in-Chief—E. WESLEY FULLER, JR.

Managing Editor

Business Manager

LESTER KORITZ

DAVID W. BILLER

Advertising Manager—ARTHUR ZANDITON

Art Editor

Sports Editor

VINCENT MELOTTE

DONAL M. SULLIVAN

Associate Editors

PHILIP BARBER

MANUEL A. BENSON

WILLIAM C. QUIGLEY

Circulation Manager—GEORGE T. PERKINS

Class II Editors

WILLIAM J. CALLAGHAN

HARRY SHERSHEVSKY

SEATON W. MANNING

Assistant Business Managers

(Two, to be appointed in November)

Class III Editors

(Two, to be appointed in November)

The Debating Club

By Arnold Isenberg, President

Closing the present season as undisputed champion of New England, the Latin School Debating Club can pause to look back and consider. It is five years since the first of our unbroken string of victories was gained. Since then the record follows:

High School of Commerce (twice)
Revere High School (twice)
Boston College High School (twice)
Salem High School
Everett High School
Quincy Civic Institute
Groton School
Exeter Academy

Members of the teams which participated in these debates have since acquitted themselves creditably in collegiate forensic circles. And the tradition they have left in the Latin School is rapidly growing deeper and wider.

Opening the season with Arthur P. Levack as Vice-President, William E. Harrison as Recording Secretary, Joseph Sawyer as Corresponding Secretary, Arnold Aronson as Treasurer, and Benjamin Halpern as Sergeant-at-arms, the organization proceeded with a number of intra-club debates on public questions. The debating team was chosen by trial in December. It consisted of William J. Callaghan '30 Edward H. Hickey '29, Arnold Isenberg '28 (*Captain*), Arthur P. Levack '29, Joseph Sawyer '28 and Donal M. Sullivan '29. There followed two debates, both with private schools, the only field left to conquer. Defending the cause of Philippine independence, Latin School defeated both Groton and Exeter.

Oratorical pre-eminence once gained, it behooves the Debating Club to take advantage of this prestige to remove the imperfections in the present system of inter-scholastic debating. By perfecting a scheme whereby the debater need take only that side of a question in which he actually believes, by continuing to emphasize the importance of the question above the importance of winning, a more nearly ideal situation can be arrived at. Sincerity and conviction in high school debating is the greatest need of the present. The renowned debating society of the Latin School should strive to compass this end.

The officers for next season are:

President—Edward H. Hickey
Vice-President—Donal M. Sullivan
Recording-Secretary—David W. Biller
Corresponding Secretary—William J. Callaghan
Treasurer—Edwin Wesley Fuller, Jr.
Sergeant-at-arms—Leonard Kaplan



LATIN SCHOOL DEBATING CLUB

Rear Row, left to right—Sullivan, Hickey, Callaghan, Fuller, Katz, Kaplan, Silberberg, Greenberg.
Sitting—Aronson, Harrison, Levack, Isenberg, Sawyer, Kozodoy, Halpern
Front—Quick, Koritz, Hollander, Levenson.



THE DEBATING TEAM



THE LITERARY CLUB

The Literary Club

By Harry Bergson Jr.

The institution of the Literary Club has been an important addition to the already great number of extra-curricula activities in the school. It has aroused great enthusiasm in its first year of existence. At the first meeting the following officers were elected by popular vote:—

President—Harry Bergson, Jr.

Vice-President—H. Lyman Hinckley.

Secretary—Frank E. Gartland

The first real meeting of the club, on October 24, was honored by the presence of Fritz Leiber, noted Shakespearean actor, who entertained a crowded library with an interesting talk on his work. He proved that Shakespeare was a far greater dramatist than poet, that he was essentially a showman. He upheld the author against the accusations of the Baconians. He declared it folly that Jonson or Marlowe could have been fooled in such a manner.

The following meeting was given over to a discussion on free verse by the members. Mr. Leighton Rollins of the Repertory Theatre was speaker at the next assembly. His theme was the repertory idea in the United States.

There was open forum at the next meeting on the subject, "The Propagandist in Literature." The field was a broad one and no definite conclusion could be reached. Literature is at best an inexact science or rather an art.

On December 19, Mr. Sheehan of the English department spoke on the various types of contemporary novel. He placed them under three headings: romanticism, realism, and naturalism. He discussed each class and pointed out that there was no definite line of demarcation between one type and another. On February 14, Mr. James B. Connolly, noted sea-story writer, addressed the club. He told of his manner of collecting material for his books and gave a short criticism of Conrad. In the vivid language of the sea, he described a boat race and told the story of two fishermen adrift on the Grand Banks. His tales scored a great hit and seemed the most interesting part of his talk.

Mr. Henry T. Schnittkind addressed the club on the 2nd of April. He is editor of an anthology of college verse and publisher of the *Stratford Journal*. He spoke on the tendencies of modern writing—he refused to use the word "literature"—by giving outlines of the styles of Van Loon, Robinson, Erskine, Santayana, Millay, Cabell, Steel, Dreiser, Lewis, and Johnson. He showed that literature was in a transitional state. But whether James Joyce and Gertrude Stein were crazy or not, he refused to say. The general theme was that there was a revolution going on in modern writing.

The next meeting was devoted to a talk on the Celtic Renaissance by Mr. Marson who read a play by Lady Gregory in a manner creditable even to Professor Copeland.

On May 21, Mr. M. F. Herriford, an associate of Countee Cullen, gave a discourse on Negro poetry. He also expounded the Negro problem. He is a professor of English at Tuskegi Institute, the college founded by Booker T. Washington.

Great thanks are due to Mr. Marson of the faculty for his tireless efforts in stimulating interest in the club. It was by his plan that the club was formed and he has made it a great success. May it be even more so next year!



LATIN SCHOOL DRAMATIC CLUB

Rear Row—Hagerty, McDonald, Fitzgerald, Simmons, Bergson.

Front Row—Kozodoy, Levack, Isenberg, Mr. Russo, Rubin, Connell, Sullivan

The Dramatic Club

Arthur P. Levack

Two performances—the outstanding accomplishment of 1928!

This precedent, established by the 1928 Dramatic Club will, we trust, be followed in future years by our successors.

The play chosen for presentation on the evenings of January 27 and February 10 was "The Creaking Chair," a farcical mystery in three acts. Mr Russo, our faculty adviser and coach, commenced his most arduous task with but five veterans, who were augmented mostly by members of Class I. The officers chosen for the season were:

President—Arnold Isenberg,
Vice-President—Arthur P. Levack,
Secretary—Howard Rubin,

The Secretary assumed the duties of Business-Manager, in which capacity he did much to make the season a successful one. The cast chosen was as follows:

ANGUS HOLLY	- - - - -	Howard Rubin
ESSAI AISSA	- - - - -	John C. Hagerty
ANITA LATTER	- - - - -	John W. Joyce
ROSE EMILY WINCH	- - - - -	Joseph Fitzgerald
EDWIN LATTER	- - - - -	John Connell
SYLVIA LATTER	- - - - -	John McDonald
ELEANOR CARRUTHERS	- - - - -	Harry Bergson, Jr.
JOHN CUTTING	- - - - -	Manuel Dana
PHILIP SPEED	- - - - -	Arnold Isenberg
OLIVER HART	- - - - -	Donal M. Sullivan, Arthur P. Levack
HENLEY	- - - - -	Irving C. Simmons
JIM BATES	- - - - -	Peter H. Kozodoy, Donal M. Sullivan

Donal M. Sullivan played the role of Hart on January 27 and the role of Bates on February 10.

We may well take this opportunity to express our deep gratitude to Mr. Russo for his efforts in training his group of ultra-amateurs into a capable cast and for his patience—the prerequisite for our success.

The Creaking Chair proved to be a most colorful play,

It was not at all poorly attended, for there was "standing room only" at each performance. Our "beautiful blond"—H. Bergson, those clever Egyptians, Isenberg and Hagerty, and that bothersome—but ever attendant body, the police force disturbed the Latter household for an evening, but joined with them in giving the audience a perpetual series of terrors, laughs, and thrills.

The officers for the 1928-1929 season are:

President—Donal M. Sullivan
Vice-President—Edwin T. Anthony,
Secretary—John E. McDonald,



LE CERCLE FRANÇAIS

The French Club

"Le Cercle Francais" this year has had a checkered career. There have been times when the club has had to call its meetings in the library to accommodate the number of boys attending; times when there were merely a roomful; times when there have been but four or five; and times when there have been no meetings at all. At the very first meeting, officers were chosen for the ensuing year. The following boys were elected.

President—Peter Harold Kozodoy

Vice-President—Arnold Isenberg

Secretary-Treasurer—Arnold Aronson

From the first it has been the club's policy to secure as many speakers as possible. In this we were very successful. The first speaker was Professor Leo Rich Lewis, Litt. D., a Latin School Alumnus of the Class of '83 and Fletcher Professor of Music at Tufts. His subject was "French Verse".

The second speaker to address the club was Professor Joseph Waxman of Boston University. He spoke most interestingly on the political parties and politics of France. He vividly described the seating arrangement in the Chamber of Deputies and nicely distinguished between the various parties of which there are some two-score in France.

The third speaker was Joseph G. Green, another Latin School Alumnus. His talk was more of an informal chat. He spoke briefly on his trips abroad, and juvenile reactions to French customs.

From time to time the teachers in the school have offered their services. We wish to take this occasion to thank Mr. Levine, Mr. Arnold, and Mr. Henderson for their invaluable aid. It was unfortunate that Mr. Arnold's talk, one of the most instructive and beneficial ever given to the club, was heard by a mere handful of boys. He showed us the "line" method of discriminating between the past definite or indefinite and the imperfect tenses. There was also a sort of contest in an attempt to find suitable words that were more picturesque, more vividly descriptive of the matter in hand especially in substitution for such prosaic terms as "il y a" or "il fait". Mr. Henderson's talk, about the life of Joan of Arc, was illustrated by lantern-slides depicting many of the principal scenes of her tragic life. This was also one of the most interesting meetings of the year. On the whole, the club has had one of the most successful years in its history despite the lack of cooperation on the part of its members. We hope that future clubs will not have this bugaboo to strive against, but that they will be blessed by a full attendance at each "seance".



JUNIOR DEBATING CLUB

The Junior Debating Club

The Junior Debating Club held its first meeting of this term early in December. The club was then under the direction of Mr. T. W. Sheehan, but Mr. F. C. Cleary later became the Faculty Adviser.

The officers of the club, elected in January, were:—

President—Paul G. Curley '31

Vice-President—James L. Prenn '31

Secretary—I. G. O'Gorman Jr. '31

Sergeant-at-Arms—H. Malety '31

On Sunday, April 29th, the club defeated the Loyola Debating Society of Boston College High School in the B. C. H. Auditorium. The subject of the debate was: "Resolved, that the Philippine Islands be given their immediate and absolute independence." The Junior Debating Club, which upheld the negative side of the question, was represented by

Gabriel . Ryan '31

Morton Winer '31

Paul G. Curley '31

J. J. McDonald '31 (alternate)

The vote of the judges was unanimous in favor of the Latin School Team.

The members of the club wish to express their sincere gratitude to Mr. F. C. Cleary, to whose unfailing efforts, the success of the club this year is largely due.



THE GLEE CLUB

The Glee Club

By Frank E. Gartland, President

This year the glee club had an exceptionally fine season. Under Mr. Hamblin's able guidance, the group got away to a very auspicious beginning. The following officers, comprising the board of directors, was elected at the second meeting.

President—Frank E. Gartland

Vice-President—Charles L. Wolf

Secretary—Peter H. Kozodoy

Treasurer.—Norman F. Edmonds

Librarian—William E. Harrison

As the year progressed, it became more and more evident that its greatest defect was not lack of quality but rather a marked absence of quantity. This however was soon remedied by the creation of a so-called "attendance board."

During the convention of the National Education Association, held last February in Boston, the school was accorded the honor and privilege of providing a concert by its glee club. Newspaper accounts highly commended the work of our boys and we, in turn, are truly proud of them for the splendid showing they made before the vast audience which filled Mechanics Building.

Later the group was invited to participate in the Choral Practice Competition held at Jordan Hall in connection with Music Week Festivities. Mr Hamblin deemed it unwise to accept the invitation, however, because of our small numbers. Last season, it will be remembered, Latin School's Glee placed first out of fourteen contestants.

We sincerely trust that Mr. Hamblin will continue to train our glee clubs in future years, since such organizations bring great credit upon himself, his pupils and the school. We take this opportunity to thank Mr. Hamblin for the kind attention he has displayed throughout the year.



THE ORCHESTRA



Latin School Orchestra

By Stanley Gerson

The Orchestra has suffered somewhat of a relapse this season, because much of our former talent has graduated. Of course there are other artists left in the school, but many of them did not think it worth while to devote one afternoon in the week to upholding the musical reputation of the School. More than half the Orchestra belongs to either Class III or IV. However, Mr. Joseph F. Wagner, our able conductor, has labored diligently to make the Orchestra a success.

The Orchestra has made several public appearances this season, the most noteworthy of which were at the two performances of the Dramatic Club, at the Washington-Lincoln exercises, and at Class Day. On each occasion the organization was well received, and the audience certainly showed their appreciation. Much can be said in praise of the youthful players. Each and every one shows marked ability, and they deserve credit for their efforts and willingness to perfect themselves in giving the school a first class orchestra.

The Orchestra and members of the school wish to thank Mr. Wagner for the credit he has brought to the Latin School, and also to Mr. Campbell who has given the boys so much co-operation and encouragement.



LATIN SCHOOL BAND

The Latin School Band

George H. Wood, Jr., Captain Drum-Major

In writing concerning an organization with which one has had intimate contact during a year's time, it is rather difficult to assert the merits and achievements without assuming a too laudatory style. But, "errare humanum est."

In September, the Band, composed of 50 musicians from classes 4 to 1 started rehearsals on Mondays and Wednesdays. The first public appearance was at the second Public Declamation, held in the Assembly Hall; the second at the English—Latin Football Game at Fenway Park. Next, we were called upon to play at the League of Nations Festival held at Mechanics Building. Mr. O'Shea, director of music in the Boston Schools, expressed his appreciation of the Band's work. The Band then appeared at the Regimental Review on Class Day and again at the Prize Drill held in the Fenway. Selected members played at the Music Festival at Symphony Hall and also in the Bremen Fliers' Parade. We were this year again selected to furnish the music for the Regimental Prize Drill at the East Armory on May 18. We played also at the N. E. A. Convention at Mechanics Building.

The final concert was given at the Veterans' Hospital, West Roxbury, on the afternoon of May 28.

The first Band Competition of the Boston Schools was held at the East Armory on May 23. The Latin School Band was awarded 3rd Place among the 7 contestants. At the competition, Sergeant Paul Novack was awarded 1st Place among the trumpeters of all the bands of the city.

Mr. Sordillo, the instructor of the band, deserves great praise for his work throughout the year. Praise is likewise due to Lieutenants Mayers and Brenner.

The Band has grown tremendously during the past two years and it is hoped that it is to become a permanent organization of the School.



THE DRUM CORPS

The Drum Corps

W. J. Callaghan

This year the program of the Drum Corps was somewhat changed from that of previous years. For one thing the periods on Wednesdays and Fridays did not begin until 2.30 due to the lengthening of the school day. And again, one period a week was spent as a music period, in which Mr. Whitehouse instructed the buglers and Mr Gardner the drummers.

On April 13th the Drum Corps made its first formal public appearance when it led the 5th regiment in the review. The Corps was highly complimented for its excellent work on this occasion.

On May 4th the day of the Prize Drill, the Drum Corps showed a considerable improvement even over its fine work in the review.

The climax of the year's work however, came on May 23rd at the East Armory. In competition with eighteen similar organizations of the Boston schools the Latin School Drum Corps took second place. In the individual competitions Louis Novak of Room 204, scored a third in drumming. The list of awards was as follows:

East Boston High, first
Boston Latin School, second
Commerce, third
Trade School, fourth
Dorchester High, fifth

The one remaining event of the year is the Street Parade which will occur June 1. Judging from the results of the competition at the East Armory the Drum Corps should do considerably better than the 5th place received last year. All in all, that does not seem a too optimistic conjecture. Meanwhile, the weekly practice on Louis Pasteur Avenue is proving something of an aid toward this goal.

Too much credit cannot be given to Lieutenant Harry B. Roche for his work with the Drum Corps this year. The success already achieved is due to his efforts and those of Captain Egan and Lieutenants Sargent and Koenig.

Messrs Whitehouse and Gardner also deserve much credit for the remarkable improvement in the music of the Corps this year.



CLASS OFFICERS

The Class Election

Early in November the problem of electing its seven officers confronted the graduating class. The greatest campaign that ever resounded through the corridors of the Latin School preceded the election. Of the almost innumerable pre-election promises, this one seemed to be most prominent: "Vote for me; I'll put you on a committee." The interesting part of the affair is that, in most cases, these so-called pre-election "agreements" were consummated, a circumstance not prevalent in political dealings.

Though the expression has been used a thousand times, the writer feels that he would be remiss in his obligation if he neglected to state that few "did not choose to run." For so it was. There were four candidates for the presidency, nine for the vice-presidency, three for the office of secretary-treasurer, and *twenty-eight* for the Class Committee. With so many aspirants in the race, it was difficult to obtain the required majority. Hence two separate ballots were made, a primary one determining what candidates were to be excluded from the secondary. The second vote resulted in this choice:

President—Robert B. Buckley

Vice-President—Felix F. Talbot

Secretary-Treasurer—Arthur P. Levack

CLASS COMMITTEE

Frank E. Gartland, *Chairman*

Edward B. Hall

Norwood P. Beveridge

Norman F. Edmonds

Chess Club

By S. J. Domas

The Chess Club was reorganized shortly after the commencement of school in September. The first meeting had a large attendance which speedily diminished in the next few meetings. The officers of the organization are:

President—Benjamin Halpern

Vice-President—Arnold Isenberg

Secretary—Simeon J. Domas

Treasurer—Ezekial Clark

Sergeant-at-Arms—Edmund Model

Only the first few meetings were conducted in accordance with parliamentary procedure after which informal meetings were held in Room 317. One of the remarkable features of the club meetings was that very few of the officers made their appearance at any of the meetings after the first.

The Chess Team, chosen by tournament, included among its members Cashman, Clark, Domas, Model, Burroughs, Halpern, and "Sonny" Rodman.

Due to the fact that most of the members of the team were too busy to attend any of the scheduled matches of the Interscholastic Chess League, our team took active part in the struggle for the City League Championship.

* * * * *

Stamp Club

By S. J. Domas

The Stamp Club conducted its first meeting under the supervision of Mr. French, the faculty adviser of the organization. The officers of the club are:—

President—Quigley '29

Secretary—Noss '29

Treasurer—Golden '29

The Club met in Room 217 every Thursday afternoon. During the meetings the members gave short informal talks upon subjects pertaining to philately. The members spent the rest of the time during meetings in interchanging stamps and discussing rarities.

Among the prominent members of the organization are Robert Konikow and E. Wesley Fuller, who judging by their extensive knowledge of philately have contributed much to the success of the organization. The Stamp Club disbanded about a month before the close of school.

SPORT



REVIEW

BEVERIDGE



Football 1927-1928

By Edward B. Hall

With the game with English High School on Thanksgiving Day, the Football Team finished one of the most brilliant yet perhaps most disappointing seasons in many years. The team went through a hard schedule with four victories, three defeats, and one tie.

In the outside games we were defeated by Groton and by Durfee High by the scores of 10-0 and 13-6, respectively. In both of these games the team showed up well, although the scores do not indicate it. On Columbus Day we tied with the strong Norwood High Team by the score of 0-0.

In the City League Latin won four games out of five and undoubtedly had the best aggregation of any of the City Schools. In the first game Latin won from Commerce 19-0. Our team showed itself decidedly the superior and at all times in the game displayed the better brand of football. In our next game we defeated Trade 6-0 in a hard fought battle. Our team was the better, and deserved to win, but Trade fought hard and forced us to play our best to win. The next game was with Dorchester High. This we won by the score of 18-0. Here again our team was decidedly the better, as the score shows. The next game on the schedule was with Mechanic Arts, which the week before had defeated the strong English High Team. This game was looked forward to with much anxiety, but our team came through with a 27 to 0 win and the Championship seemed to be within our grasp.

On Thanksgiving Day came our annual clash with English High, and then came our great disappointment. The team on that day went to pieces, and we were defeated by the score of 20 to 13. English opened by scoring a touchdown which put them in the lead 6-0. Latin then showed a touch of its old form to come back and get seven points and a lead of 7-6. Then, a safety gave English the deciding break of the game and a lead of 8-7. The game ended with English ahead 20-13.

The prospects for next year seem good, for the line returns practically unchanged and if Coach Fitzgerald can discover some backs, Latin should have a successful season next year.



THE LATIN SCHOOL HOCKEY TEAM

Rear Row, left to right—Knutson, Campana, Talbot, Chase, Doyle.

Front Tow—Hunt, McEachern, Shine (Captain), Tracy, Moore.

(Reprinted by courtesy of the Boston Evening Transcript.)

Hockey 1927-1928

By George Shine.

With almost the whole of last year's team returning, the Hockey Team had an excellent outlook for this season. This year's team was composed almost entirely of veterans, and also had an extra forward line made up of last year's men.

Latin played only one outside game this season, and this it lost to Country Day by the score of 3-0.

In the League, Latin did an excellent job, finishing in a triple tie for first place with English and Dorchester. This year's team was the best that Latin has put on the ice in many years, and would undoubtedly have won championship had it not been for a rather unlucky defeat in a game which Latin should have won easily.

Our team started the season well, and held first place until well along in the season. The great disaster came when Hyde Park, which had not won a game, took our team into camp by the score of 1 to 0. The Dorchester sextet managed to tie our team, and the next week they tied English. This put them at the head of the League with Latin and English tied for second place. A win over English would have given Latin the championship.

The game with English was one of the most exciting schoolboy games ever witnessed at the Arena. Both teams played remarkable hockey, but neither could break through the other's defence to score. The game ended in a scoreless tie.

Latin finished the season with a total of eight games won, one lost, and three tied.

Those who received their letters in hockey were as follows: Shine (Captain), J. Tracy, McEachern, Hunt, Knutson, Moore, Talbot, Campana, Crimlisk, and Doyle. Campana was elected Captain of the next year's team.



Swimming Team

Allan L. Dow

The Swimming Team had a creditable cruise this season. Two victories were won and two casualties suffered.

An irreparable loss was suffered in the decision of our Captain-elect Brines to continue his studies at Exeter.

Serkin was then elected skipper, and the cruise continued. Dorchester was the first difficulty in our path. This school was passed over safely by the score of $97\frac{1}{2}$ to $39\frac{1}{2}$.

However, in our second contest with the elements, the boat shipped some water, for we bumped against the sand bar of Mechanics, and were beaten 54 to 95.

We safely passed by the Trade sandbar by the score of 83 to 50.

The most difficult part of our journey lay ahead, for the narrow channel of English was to be navigated. Here we slipped off our course and grounded to the score of 54 to 90.

In the great race for City Meet honors, our ship finished fourth. However, we were but a half length behind Commerce.

The sailors who attained the honor of wearing the school insignia are Sanderson, Talbot, Dow, Rogers, Cummings, Salzberg, Golden, Fitzgerald, Feinberg, Carroll, Hickey, Dixon, Shaffer, and Zich.

We extend to next year's team our best wishes for a successful cruise. Also, we hope that many of the excellent swimmers in the school may enlist for the cruise of the swimming team of next year.



J. Ray Coach G. Cleary Salzberg
Harnden G. Ray



The Tennis Team

In the absence of Mr. Rice, Mr. G. B. Cleary has been kind enough to act as Faculty Adviser for tennis this year. Immediately upon our return to school last fall the annual Fall Tennis Tournaments were held. Inclement weather made it impossible to bring these tournaments to a close last fall, but it is hoped that they will be finished this spring.

The team entered another season hindered, as usual, by lack of practice. It has always been difficult for Latin School teams to find available practice courts.

This year matches have been scheduled with many of the schools in and about Boston. Rivers, Browne and Nichols, Huntington, Brookline, Groton, and English are those holding prominent places on the schedule. At the time this is written one of these matches has been played; that with Browne and Nichols, which Latin School won 4-1.

Good material has been scarce due to ineligibilities, but those who have played on the team so far have done very well. The captain, Gordon Ray is the only veteran left this year. Wilbur Salzberg, "Charley" Harnden, and John Ray, the new comers, are all displaying very good tennis.

The members of the team are all looking forward to a successful season and hope to cap the climax with a victory over English High School.

Track

Donal M. Sullivan

This year's track season at the Latin School was marked by a series of defeats for the team, and a singular indifference on the part of the general student body toward track activities. In the several meets in which the team participated the results were as follows:

Mechanic Arts, $110\frac{1}{2}$; Latin, $69\frac{1}{2}$; Commerce 48; Dorchester, $97\frac{1}{2}$; Trade, $81\frac{1}{2}$; Latin, 50; Hyde Park, 136; Latin 95; English, $174\frac{1}{3}$; Latin $56\frac{2}{3}$. The team placed fifth in the City Meet, and seventh in the Regimental Meet. The relay team lost to English and Dorchester in the K. of C. Meet, was third to Mechanics and English in the Relay Carnival, and ran a historic race against English at the B. A. A. Schoolboy Meet, the result of which is still discussed. The personnel of the relay team was John King, Capt. Norwood Beveridge, Donal Sullivan, Joseph Dolan, and Robert Murphy.

Latin School men who are awarded the major sport letter for indoor track are Adams, Beveridge, Brody, Brabazon, Cohen, Dolan, Gorman, King, Murphy, Ross, Spotnitz, Sullivan, and Tarplin.

The work of the following in the indoor season is worthy of mention: (seniors) Beveridge in the high jump, King and Gorman in the 600, Murphy in the 1000, and Adams in the broad jump, (intermediates) Cohen in the dash, and Brody in the hurdles, (juniors) Tarplin in the hurdles, Ross in the high jump, Spotnitz in the shot put, and Brabazon in the high jump.

In the running events of the outdoor "Reggies," King ran a fine race in the "440" and finished second, a short distance behind McLellan, the Mechanics ace. Joyce was easily the peer of the field in the intermediate "220". His time was fast, $23\frac{1}{5}$ seconds. These were the only Latin men to score, although several of our men narrowly missed placing. The remainder of the meet perhaps will not be contested. This year two track rules were unearthed which were not too joyfully received in the ranks of the contestants. One was that the track athletes of the Boston High Schools should not compete more than once a week. This eliminated the Boston Schoolboys from the State meet, the Northeastern Interscholastics, and the Andover interscholastics indoor, and the State meet outdoors because official meets for the Boston high schools had been scheduled on conflicting dates. I do not here presume to question the wisdom of this ruling, but, in the light of the manner in which the outdoor official meets were, or were to have been contested, it is interesting. First, the boys' track meet was eliminated. The City trials for the "Reggies", the relays and field events of that meet, and the finals were to have been contested on the Monday, Tuesday, and Thursday of the same week. It rained on Monday, so in order that there might be "time" to conduct the meets at all, the district meet was eliminated, and the running events of the Regimental meet were run off in one day (Tuesday) and the field events and relays are to be run off in one day (Thursday).

The other rule was that the Boston schoolboys should not practice on tracks other than their own without the presence of their coaches. In our own case, whereas in past years the seniors had been accustomed to journey to the Heights to

do fast work, they were except upon rare occasions, forced to remain at our own track. The track at the Latin school, such as it is, is deplorably inadequate. Its small size, and abrupt, steep corners prohibit fast work without the imminent risk of injury. It is a great handicap. The team, with the exception of the dash men, who can work out in the corridor, must enter the class meet having done almost no fast running. This difficulty could be easily solved. The solution lies in the erection of a board running track in the athletic field in the rear of the school. It cannot be denied that with the advent of this track, the team would become materially improved. It is the fervent hope of every Latin School track man that this request be granted.

It is much to be desired that the school turn out for track in great numbers next year in order that this year's record may be bettered. Those who do not compete should attend the meets, and lend vocal and moral assistance. These non-competitors especially have a duty to perform, and extremely poor record upon which to improve.

* * * * *

Base Ball 1927-1928

This year, our team has had one of the most extensive schedules ever played by any High School team, comprising a total of twenty-six games. To date, the team has played nineteen games, of which thirteen have been won and six lost.

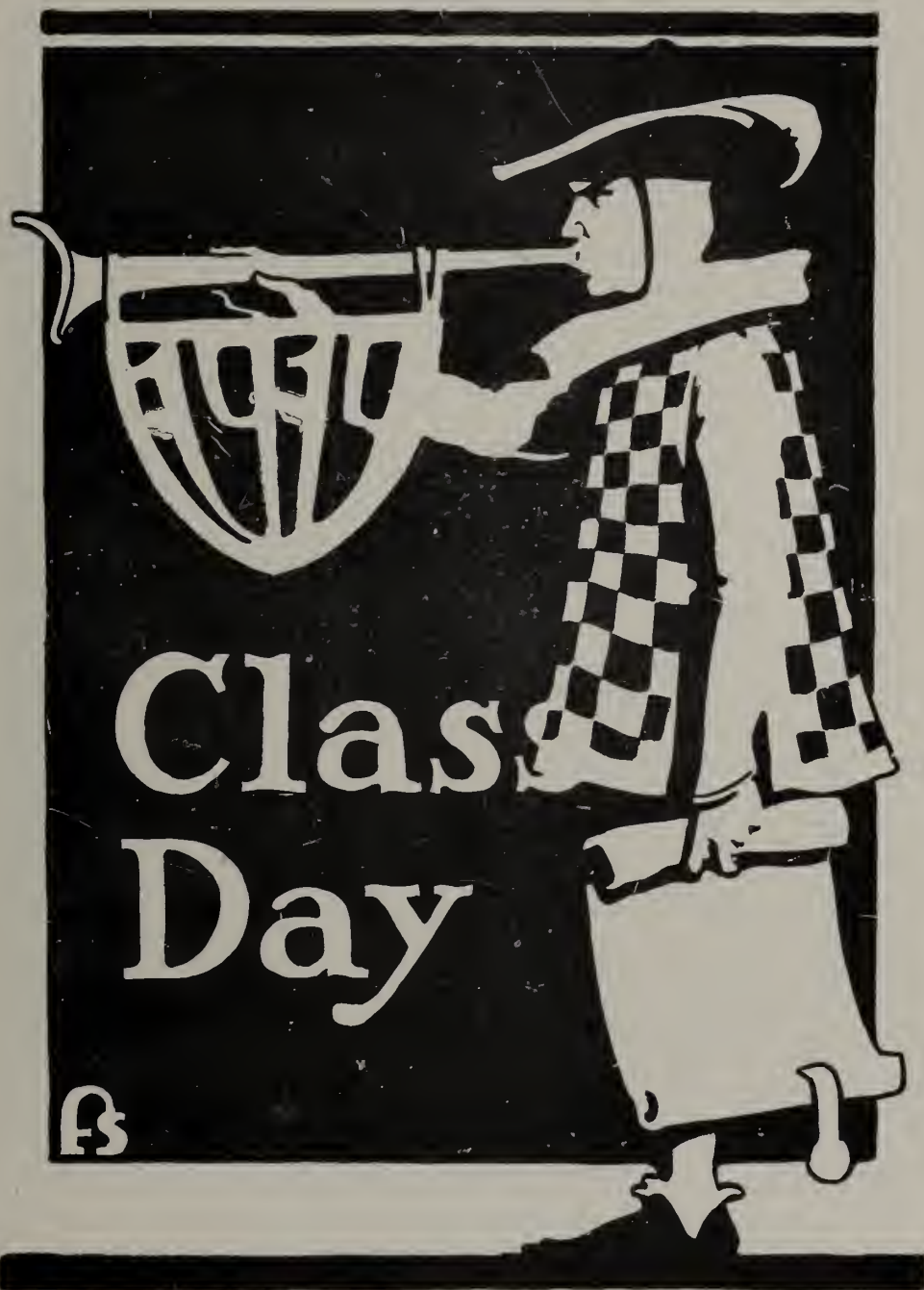
The first game was with St. Marks, and with Captain Arthur Hunt on the mound we had little trouble taking them into camp. In the next game we were defeated by Groton School in a tight game by the score of 3—1. The next game was with Huntington. This we won easily. We were defeated at Milton Academy by the score of 10—3. Next we played Trade, our first City League game, and we conquered them 4—3. We were next defeated by the strong B. C. Freshman Team. We defeated Brookline High 10—9, but were forced to bow to Cambridge Latin 4—3 in a ten-inning game. The next game was with East Boston, and there we were easily victorious. We won the next two games from Quincy High and Middlesex School, but were conquered at Brockton High by the score of 3—0. We next defeated Thayer Academy 7—5. The next two games were with Charlestown and South Boston, and we won both of these. We conquered Mechanic Arts, and were sailing along smoothly in the City League until we struck Jamaica Plain. There we had an off day and were defeated badly.

On the whole the team has had one of the most successful seasons in years, and if we defeat English High, we should have no trouble winning the rest of our games. A win from English will place us in a tie with that team for the City Championship.





LIBRARY CLUB



The Class Oration

By Arnold Isenberg

Mr. Campbell, Members of the faculty, Friends of the Latin School, Fellow Class-mates:

The Latin School! Looking down from the summit of our experience in this institution we are apt to take it all too much for granted. We are apt to look upon our years of study here as the period which must inevitably have been wasted at some preparatory school of one kind or another; upon the school itself as a convenient means provided by the city for the wasting; upon the faculty as a necessary evil; upon our studies themselves as the unavoidable details incidental to preparation for college. These ideas gush very easily from our mouths; upon the more fundamental aspects of our relation to the school, the underlying feelings which we admit to ourselves in our more serious moments, the things we really mean when we casually remark that "it's a pretty good school after all", upon these significant indications of what the Latin School means to us we are less articulate. Thus the transitory sensations which we experience, weariness over a particularly difficult lesson, pique at a measure of discipline, irritation over the defeat of an athletic team are likely to prevail over our more permanent feelings and to cast the false impression that the Latin School is the ordinary city high school made more difficult, that Latin School boys are the ordinary school boys, that there exists between the school and her sons no unusual, no lasting tie. It may be well for me, therefore, to take advantage of the presence of so many parents here this afternoon to sketch the nature of the school which your sons have been attending and the nature of the training they have undergone.

Disregarding the great age of the Boston Latin School, its honorable history, and the high motives which inspired its founding, we may chiefly concern ourselves with the institution of the present. I think that the Latin School is almost unique among the secondary schools of the United States. For here we have a public school of a great city, theoretically open to all but actually representative of a certain class only, with a system and curriculum designed to attract all members of that class and only members of that class. The unique feature is that membership in this class is based not upon wealth, position, or any other of the artificial standards of the customary class institutions but upon a simple desire for education and knowledge for their own sake. It is true that there are those, all too many of them, who go through the school with a chief view to the practical value of a Latin School diploma, with notions about the easiest way to get into college, with the strange wish to be considered one of the superhuman geniuses who are supposed to float around these corridors, but I am convinced that a good number at least of those who reach the first class have made the long and often difficult ascent with the earnest hope that the training they receive here, supplemented by additional studies in the future, may bring about a transformation in themselves, an "enlargement of spirit", a broadening of viewpoint, a sharpening of intellect, the inculcation of a liberal, humanitarian tolerance. A conscious, directed searching and feeling for education and culture can remarked in the seriously avid readers who form a large fraction of the student body, a larger fraction, I feel, than in almost any other school.

And the curriculum of the Latin School is well suited for the development of the culture they seek. It may not, perhaps, have come very vividly to the minds of some of us just what has been happening to us these last few years, what form our education, that word that admits of so many interpretations, has taken. We

have learned neither how to buy nor how to sell, how to balance a ledger or pound a typewriter, how to write advertising or interview a prospect. We are to all outward appearances fully as incapable of supporting ourselves, of earning a single penny, as when we entered the school. We are, as it were, the victims of a system that teaches that the success or failure of education must be judged not by the money making powers of its products but by their essential worth and usefulness to themselves and the world. It is to this end that the Latin School course is shaped. If anything, there is too great an emphasis in this school upon our studies here as a means for getting into college and too little upon their intrinsic value. Too completely perhaps are the College Entrance Examinations considered the ultimate goal of our work rather than the incidental climax to work which we have done primarily for its own sake. Far too apologetic are the proponents of the Latin School system in their attempts to "justify" the course of study we pursue. The study of Latin and Greek, they say, is useful in law and medicine. It enables one to see the derivation of English words. Mathematics is almost indispensable in adding up bills. Good English is helpful in dictating business letters. It is little wonder, that this sort of nonsense so easily refuted, is bringing the liberal education into disrepute. Every subject the Latin School curriculum offers is two-fold value to the student. Partly in that it trains the intellect, awakens the powers of observation and concentration unconsciously teaches him the use of his most powerful weapon, the brain but primarily in that it gives to him the sheer joy of knowledge and appreciation of being able to understand and marvel at the physical phenomena of the universe, to lose himself in the intricacies of a mathematical computation, to feel himself in close touch with the great minds of history, to revel in the supreme emotional expression of a mighty Latin or Greek or English poet, to form one's own opinion of men and things, to appreciate great things for their own great selves. I will not say that the Latin School can give this great gift to him whose mind is not open for it. But the boy whose own character and previous training predispose him to the acceptance of the ideal I have just outlined will find here a fine workshop for its development. For the rest, it devolves upon our parents and ourselves to see that we continue to pursue the path which leads to truth, beauty, understanding, and usefulness.

In reviewing the history of the Latin School, I like to think of it as a center of independent and concentrated thought. I like to think of it in connection with the greater and broader of its alumni: with Franklin, the notorious free-thinker of his day; with Samuel Adams, who defied authority and risked his life and property for the sake of a principle, with the rebellious Latin School boys who called the British general to task for the destruction of their slide; with a Wendell Phillips and a Charles Sumner devoting entire lifetimes to fighting for a generous ideal, an Emerson completely overturning and sweeping out the narrow and antiquated ideas of his contemporaries, an Eliot revolutionizing American education, a Langley proceeding with his momentous inventions in the face of the most penetrating ridicule, a Motley, a Parkman, a Beecher, a Santayana, a Brooks, an Everett, a Hale, the intellectual and spiritual leaders of their day and age. That the school is today fostering the same liberalism, the same freedom from shackles and prejudices which characterized these men we fervently hope and believe. But that there has crept in among certain sections of the student body of today an attitude which

is the direct antithesis of all that these men represent is all too true. Perhaps this is the result of the swiftly increasing numbers of those who consider themselves qualified to enter the school, but at all events it is evident that there is in the attitude of many Latin School boys of the present an inexplicable scorn of fine things. When there is a profound and unconcealed contempt for those who show excellence in their studies, when many of those who do show excellence in their studies are so obviously interested only in prizes and utterly neglect reading or research on their own accounts, when the school paper is criticized on the chief ground that it publishes too few jokes, when there is an inordinate frenzy over the very athletics which is intended to be a quiet and wholesome pastime for the vast majority rather than an opportunity for the exercise of their lungs, when any reference to the traditions of the School is met with knowing sneers, when actual count of the upper classes reveals no more than a dozen boys who are unashamed to exhibit an interest either in politics or the clergy as a profession, when it is a common boast that one reads neither books, magazines, or newspapers, then it is certainly time for complete and merciless self-appraisal, for a conscious effort to raise ourselves to the Latin School standards of the past. The curriculum and methods of teaching of this school have always kept pace with or, indeed, introduced the most advanced steps of national education. It may be possible to inculcate by scholastic innovations today the true Latin School spirit. It may be helpful to encourage in the student body unreserved self-expression, the free exposition of the boy's ideas for the approbation or ridicule of his teachers and fellow-students. At any rate, the road is open for the insurance that the mighty Boston Public Latin School which we can visualize for the future will continue to "spread the light of truth over wide neighborhoods of men."

Class Day this year holds a triple significance. It is, first of all, the 293rd anniversary of the founding of the Latin School. It is the gala day of the Class of '28. And it marks the exodus of the first class whose entire career in the school has been spent in the present building. A public building, especially one of this sort, has a pronounced tendency to assimilate a vast amount of tradition and lore within its walls and to dispense it bountifully to the newcomer. We have had the disadvantage of entering a brand new, loveless school, but there has fallen upon us the pleasant obligation of soaking these corridors and classrooms with our own memories and our own traditions. It is most agreeable to contemplate the awe and reverence with which Latin School boys of the future will say to each other, "Here studied ———" the distinguished inhabitants of insane asylums and sanitariums that the Class Prophet will soon make known to us. Certainly not the least of the precious things we bear away with us is a load of *memories*, memories of the school, of our classmates, of this good-natured idiot and that jovial imbecile, of one lovable crank and another splendid fellow, of the organizations, the escapades, and the masters, of whom it would be vain to say at this early date that they are beloved but who are certainly respected and appreciated, of declamation, misdemeanor marks, and approbation cards, of the Latin School.



Class Prophecy

A few years after I was dismissed from the Latin School, a bearded senior of fourscore years and ten, I became anxious at the disappearance of my former cronies, and wondered where in heaven or elsewhere they could be. I happened one day to be near the municipal Home for the Violently Eccentric, when I was astounded to see an elderly gentleman with a parasol driving out of there, standing in a bath-robe on a kiddy-car drawn by two stout horses. He was singing, "On, my steeds! On, *Burleigh!* On *Vogel!*" I thought from this that I must know him, and stopped him.

"Out of my way, sir! I'm Agamemnon, the famous General Motors!" he stormed. I then recognized *Bob Buckley*. "Tell me," I said, "where is the Class of '28 now?" "Ah! I am on my way to see them," he replied. "The neighbor couldn't stand them, so they deported the whole lot to Toonerville. Hop in and I'll take you along."

I boarded the kiddy-car precariously. Luckily it was a short drive, and we arrived without any blow-outs. We first visited the town's most imposing building, the police station. Here officer *Talbot*, armed with a crate of second-hand chalk and a fifteen-inch mustache, guarded its turbulent inmates. Here we found *Isenberg*, editor of the *Athenian Mercury*, confined for writing an article on the sublime in physics; also his partner, *Joe Sawyer*, who insisted on paying business bills without money; in the department for incurable authors, *George Frazier*, who enjoys a wide notoriety for exposing the shameless profanity of modern novelists, and *Hinckley*, the author of a tract entitled, *How to Enjoy a Table Of Logarithms in Your Spare Time*.

Coming out again, we brought a copy of the "*Toonerville Inquirer*," edited by *Brenner*. We read with interest an article by *Abramson*, *How to Curb Rebellious Teachers*, and a modern version of the *Canterbury Tales* as Mother Goose Rhymes by *Harrison*. On the sporting page was a portrait of *O'Connell*, *Kerrisher*, and *Lichtenstein*, the toreadors, in gladiator togs. There was a large advertisement by "*Snowder, Ellsbree, and Deitch, Unlimited, Fine Steamheated Refrigerators*," and one for "Actresses, in their 'teens, with twenty years' experience and great talents; apply *Rubin and Lief, Cdeon Theatre*."

We at once set out for the Odeon. As we were attempting to climb a hill, there was a violent earthquake. The hill crumbled and out stepped *Cummings*, saying crossly, "Spoil my nap, would you? Now don't be like that!"

Farther on we saw a pillory, where a crowd of men—yes, and women too—was lynching *Hebberd*, *Peterson*, and *Tweedle* for inviting a colony to Toonerville from Simmons College.

"Who is that poet yonder, lost in sweet contemplation?" I asked. "Oh, that's *Deery*, the truck driver," Bob replied.

We next passed a private asylum for graduates of *Spatz*, *Marget*, and *Sanderson's* School of Improved Mathematics. The inmates are *Spatz*, *Marget*, and *Sanderson*. *Rothblatt*, we heard, was a horseback dancer in a circus; *Konikow* is his partner. They say *Healy* is the fat lady. The dapper dandies, *Chase* and *Monroe*, have accepted the position of mannequin selectors to a Paris establishment.

We soon saw a street packed with men, all taking notes. "What color is his hat? His gloves!?" we heard them say. We climbed a lamp-post and discerned

John Hagerty at the head of the street. *Darcy* and *McEachern* were mobbing a lunch-room, but seeing Mr. Rich nearby they retreated.

Clark was doorman at the Odeon, and, as usual, admitted free all orphans if accompanied by their parents. We entered. A tragedy was about to be executed, *Feinberg* was conducting an Overture, accompanied by *Fishman* and *Fruitman*, harpists. A solo, Tantrum in Z minor by *Gersonikoff*, was rended by *Dow*. The audience wept. The curtain rose on the gallant *Levack* lustily emitting a serenade to *Glavin*, dressed as the leading lady. *Donahue* stole forth from a flower-pot, brick in hand, but was felled by the impetus of a spitball from *Lally*. *Kozodoy*, disguised as a plumber, was throwing old shoes at *Katz*. After this the p'ay improved; the scene shifted to Hades. Charon's crew of *Murphy*, *Moore*, and *Cuffe*, obliged with the *Song of the Styx Boatmen*. There being no ice in Hades, *Tracy* and *Shine* were trying their best to play hockey in a mud puddle. *Beveridge* as a lost soul was broad-jumping the bottomless abyss. *Connell* sped by on a creaking wheel chair with *Aronson* after him. We were amused to see a jocular hippopotamus frolicking in the Styx, and still more so to discover that it was *Flynn*.

We heard a cry of tortured souls. "Here's the boss!" and in swept *Mephistopheles Kohn*. Following him, bedecked with leather medals and brass buttons, came *Ronan* third assistant sergeant-at-arms in the High Court for the Apprehension of Peanuts in Peanut Bars. They were trampled down before *Frank Gartland*, who tore in yelling. "At last! Elysium on my two-tube set! Listen to these news reports.—*Wee Willy Knutson* won the potato race in the Olympic Games. *Jo Curran* is celebrating by an appropriate speech, *Kutzer's* reply to *Ames*!" He got no farther, but fled at the appearance of *Chagaris* with a broomstick on his shoulder, marching to the tune, *The Parade of the Wooden Soldiers*. There followed a pretty dance by two sweet sprites, *Page* and *Shaw*, well carried off with fiendish laughter. As we were admiring this fine representation of Tartarus and expecting to see the rest of the spirits of 1928, a violent explosion occurred, and among the ruins and fleeing people was heard the voice of *Salzburg*: "There, did it explode or not?" "It did NOT!" yelled *Edmonds*, and we left before something violent happened.

Outside we ran into *Fay* lugging off a hall clock. We stopped long enough to see *Nawn* sitting in deep meditation, wondering why *Fay* didn't carry a watch? We were then startled by the terrific words; "Hold still, will you? I'm gonna shoot!" There was *Dana*, his hand in his vest (you fawncy how), standing calmly on a step-ladder. As we shuddered at his bravery and stopped our ears we heard a click—and turned to see *Halpern* pocketing his camera. "This is a bad day for my art," he sighed. "Only 243 snapshots. Think of it!" Someone yelled "Fire!" and *Red Ferriter* rushed up saying that *Hall* had poured a bucket of water on him. "The fourth to-day!" he expostulated. Further on, *Greenburg* and *Gorman* were holding up a traveler who proved to be Cannon. Their search was fruitful, for out fell a pile of blackboard erasers. "Was business ever so rotten?" asked *Greenburg*. The three then shook hands and parted.

We looked in a window nearby, and saw *West*, the bouncing baby boy, enjoying himself in Professor *Egan's* School of the Dance, practising steps and munching *Bayers' aspirin*.

By this time the horses were anxious to get away from this strange place, so we jumped on the kiddy-car and came back to civilization. At the suggestion of Mayor *Casey* we are now going to publish the facts in the case of the Class of '28

Harry Bergson, Jr.

II. Lyman Hinckley.

The Class Will

We, the Class of 1928, being in a more or less stable condition of sanity and being in full possession of all that has not been taken from us, do declare, by these presents, to all men that this document is our last will and testament, and we, therefore, declare all other wills, codicils, and what nots, formed, conceived, and executed in our days of juvenile irresponsibility, as null, void, without the law, and the work of Satan.

We are led to draw up this will by our receiving threats of assassination from "Black Jack" Kollidgebored, by whose machinations in former years many have been forced to go the way of all flesh. As the hour draws nearer and nearer with every successive ticking of the Ingersolls, when we must put away childish things we must "step on the gas" and hasten along with our many and several bequests.

To Class II: We leave to those nitwits, halfwits, and quarterwits among them who can appreciate our gift—our rights and privileges to membership in the Physics Club and the like of that. The Grand Archon and the Grandeur Basileus thereof leave to their successors formulae for ascertaining the densities of certain ganders. Likewise, the Grandest Pen-Pusher thereof leaves the apples, hen, eggs and radishes in Singapore and Patagonia with which the problems can (or rather, and better, may) be solved.

We constitute these morons our residuary legatees.

To Class III: We leave these wiseacres and estimable ignoramuses to their unlimited conceit, reminding them that "knowledge puffeth up the little man and humbleth the wise man." Wherefore are we humble. Take heed, little Sophos, and from point A drop a perpendicular to the side of angle Z produced.

To Class IV: We leave these frolicsome kiddies our pity. We fondly hope that they will eschew censures and the censors. It is hoped that they will manifest as great a desire for the *Register*, belles letters, and cubism, as has characterized a certain madman in Class III, who is so darnedly righteous and maniacal as to buy for the price of 10 ice-cream cones, kiddies, the *American Mercury*, and who openly sneers at the good, the beautiful, and the true, as is demonstrated by his bald cynicism when one says, "I got a 90 in Latin."

The way, brats, to be successful is to steer clear of brains. Of course, that is foolish advice, and is a platitude that smacks of sophistry, since if you haven't got brains, how can you steer clear thereof?

To Class V: We leave to these tip-top juveniles our wishes for their success. They have one of two alternatives, as Classes have willed and testamentaged *post hominum memoriam*: Study or—. But the pains they will experience make us roll in glee, as if we were all as slim as Dr. Snider and Count Rothblatt. We can the more stoically bear our own burthen now.

To Class VI: Nix on the allurements of life. Youngsters, such as these, should be seen and not heard. We have not ever seen the little angels. Marble-shooting, top-spinning, hoop-rolling, lollypop-sucking, and joining the Boy Scouts, are still the Sixth Class intellectual pursuits, we take it. We err? We are telling stories? O--o--Oh!

For their benefit we render a new translation of P. T. C. *Precaution transcends cuteness*. The wise, when not confined in pathological hospitals, do not require more than a word to be put wise.

We leave a tear in our emotional reservoirs for every occasion that we think of Mr. Campbell and the Masters. Our sole regret is that we have not yet found an engineer who will undertake the job of damming the mighty torrent.

Several members of the Class leave funds establishing prizes and the like, to be administered at the discretion of a board of trustees.

I. Fruitman and his incomparable companions, Talkov and Lief, leave a medal of quicksilver to be awarded to the next triumvirate that shall arise, two members of which must always be looking for the third—and never must find him.

II. Lord Rubin leaves axle-grease, an Irish accent, and a battered copper to the youth who will continually and continuously forget his lines at the crucial moment and have to summon my Lord Howard from Brookline or from Tophet to iron out the difficulty.

III. Catinella and Chamberlain, the two incompetents (mentally speaking), leave their infantile pranks to be cast in mercury as mementoes of the days when they ate spaghetti together at the banquet of the Fascisti.

IV. Page and Wilfand leave a dubious quantity—their aggregate brains.

V. Prof. Hinckley and Rabbi Hagerty leave their asceticism and estheticism, respectively. Their friend, the Irreverent Dr. Harry Bergson bequeaths to the uninterested bound volumes of the International Sunday School lessons.

VI. Field-Marshal Thomas Darcy leaves an earnest desire for the life military, to encourage which in others he bequeaths a military hair-brush and such a militant crusader as Ellsbree.

VII. Robert Konikow and Sidney Bluhm leave the aphorism: "Thou hast made us lower than the guinea-pigs." Konny's rattle and bottle are to be the property of the prodigy who contributes some devastatingly iconoclastic articles or some truly original jokes to the school sheet.

VIII. Rajah Arthur Healy leaves some canceled postage stamps for the kid that wants them, also some trading stamps.

IX. Metropolitan Chagaris and Patriarch Pappas leave plaques whereon are inscribed paeans composed by Levenson to Q.

X. Brother Frazier and Dr. Harrison leave a tome entitled, "Vagaries into the Phantasmagoria of Moronia and its Diversely Irrelevant Components," all of which is to be published, unexpurgated, by Bishop "Sid" Aronson, under the *imprimatur* of the censor librorum the Itch. Dr. Harrison likewise leaves Dr. Vizteelly's lexicon of jaw-breakers and mouth-fillers.

XI. Major-General Bell leaves his candle and his cerebrum.

XII. Baron Snowden, Herr Deitch, and Fraulein Lichtenstein, leave their report-cards, so fantastically inscribed with round figures after the 9's and 8's.

XIII. Judge Isenberg and his minor adjunct, Archdeacon Sawyer, leave the dirt in the Sanctum dirt-cheap. His Dishonor leaves also a flood of illegible MSS., a legion of pencilled notes on various engaging gals, a multitude of insignia belonging to the Grand Lodge of the Order of the Shaven, and hitherto unpublished contributions to the *E. H. S. Record*.

XIV. Frank Gartland leaves a medallion bearing the inscription, "Work, for the night is coming, when man works no more—but goes out."

XV. The Marquis de Vogel, the Duke de West, Baron Flynn, and Count Hall, together with their Excellencies, Knutson and McEachern, leave a flatiron in place of the gridiron of their teething days.

XVI. Felix the Great and Bevo relinquish all their claims to all peanut-shells.

XVII. Monsieur Kozodoy, the matchless virtuoso of the jinglingly discordant ivories, leaves the memory of the innocuousness of certain professors of the "art" of MM. Berlin, Whiteman, Lopez,—and John Connell, who regrets to abandon his claim to the best bunch of curlilocks south of Mount Olympus and north of the River Styx which Speck, spectacularly bespectacled, rules as his demesne.

XVIII. Gordon "Q". Ray leaves several slightly moistened but otherwise perfectly usable tennis spheres, to be used when Jupiter Pluvius no longer holds sway over the wide expanses of Boston.

XIX. Charlie Wolf, Sam Katz, Sim Domas, Morry Zeserson, Charlie Peterson, Shelohn Kaplan, and Henry Shapiro, like good Seniors leave behind their Seniority.

XX. Dippy Spatz leaves on time.

XXI. Harry Feinberg leaves his becoming hirsuteness.

XXII. Lieutenant-General Robert B. Buckley, and his aides, Brigadier-General W. J. Egan and Lieutenant-Colonel John Deery, leave an unwonted dexterity in presiding and paying dues, respectively.

XXIII. "Norm" Edmonds, variously and vulgarly called "Emma" for no reason at all, leaves the addresses, telephone-numbers, and fees of all future banquetters in the hope that "Bob" Murphy, "Mannie" Dana, or "Max" Kutzer may derive some benefit (a wienie or a hamburger) therefrom.

XXIV. If Zeus permits, Eddie Jakmaugh leaves.

XXV. Hon. Arthur P. Leveck, Senator-at-large from Allston leaves his unpromising adherence and fidelity to the divinity Discord, as is witnessed by his flair for forensics.

The Attorney, as director, brings this document to a respectful close, trusting wholly in the all-sufficiency of this superior intellect. It is hoped that this may be accompanied by the proper amount of sighs, groans, whines, whimpers, snickers, or horse-laughes. All assigns and heirs are requested to present themselves for their presents immediately after the demise of the Class of 1928.

With no fear of the sweating to come, we, conscious of our lunacy, idiocy and imbecility, but grateful because they are inferior to the same qualities in previous classes, underwrite ourselves as

The Class of 1928.

Sworn before me (don't know whether I can take their word) as the last (absolutely) will (in the legal sense) and testament of them (the morons!) on this alternately sweltering and slushy day in June (what a month!) in the year of our Lord the nineteen hundred and twenty-eighth, of the independence of the Federal Union the one hundred and forty-second, and of the oppression the sixth.

—William E. Harrison,

Attorney-without-the-law.



Class Song

Twenty-Eight.

Words by Arnold Isenberg

Music by H. Lyman Hinckley

Let old e-choes keep re-spect-ful si-lence,

Let the voi-ces of the fu-ture wait.

While the nine score sons of Bos-ton La-tin

Sing a-loud the prai-ses of Twen-ty Eight.

2

Twenty-eight, a class of pride and glory!
 They've upheld the fame of Latin School,
 Gained the palm for many a trophied record,
 Many a "mark" for many a broken rule.

3

Whate'er way fair Fortune's hand may lead us,
 With what whims or to what other gate,
 Never will we lose the splendid mem'ry
 Of the name and fame of our Twenty-eight!

The Gardner Prize Essay

MODERN AMERICAN DRAMA

By Arnold Isenberg '28

Promise—that is the keynote of the American theatre. With no Shakespeare, no Ibsen, no Moliere, no Chekhov, no Hauptmann, no Strindberg to look back upon; with no body of adequate dramatic expression of the aspirations and ideals of the American people; with as yet no definite, distinctive, and fully developed contribution to international conceptions of the technique and purpose of the drama, no contribution of which we can say, "This is ours;" we can yet point with a measure of pride to a certain ferment, a certain restlessness, a certain groping about on the American stage of this very day and hour which are most encouraging indications of the rising influence and significance of American dramatic literature. The young men who are writing the serious American plays of today seem possessed of a frenzy for experimentation. They are passing from realism to expressionism to "constructivism" to "futurism" back to a more vital realism and on to a keener, finer, more delicate expressionism. They are laying violent hand on contemporary social problems, throwing light into dark corners, speaking loudly and without restraint. "The New York theatre," says Mr. Norman Hapgood, "is for the first time concerning itself with the serious problems of life." Only good can come from these experiments.

It is a very modern school of playwrights indeed which is responsible for the phenomenon of this theatre of promise, a school which has sprung up since the armistice and has completely divorced itself from the traditions and conventions of ante-bellum dramatists. And most critics, I have no doubt, would consider this school as comprising within itself the sum and substance of all "modern American drama" worthy of mention. They would insist that any essay on this subject should consist of developments in the theatre of the United States since that memorable evening in 1916 when the Provincetown Players first presented Eugene O'Neill's "Bound East for Cardiff" and should preclude the efforts of earlier playwrights as being "ancient history" so far as any connection with the stage of today is concerned. Yet the dramatists of the "gilded age" have not failed to leave their mark upon the American theatre. If they have made no lasting contributions to the literature of the stage, they have, at least, brought that stage safely through its infancy. They supported the American drama if they didn't enrich it. It is difficult to imagine how an O'Neill, a MacKaye, and a Kelly could have been produced without a Howard, a Thomas, and a Fitch to precede them, to pander to the follies and puerilities of a youthful institution and its unsophisticated public. Older and more complex civilizations can draw nice distinctions between the successive stages of their dramatic histories; in the United States the existence of any drama whatever is so recent a development as to warrant the belief that its entire history can without incongruity be termed "modern."

Professor Arthur H. Quinn has written a bulky volume entitled "The History of American Drama from the Beginning to the Civil War." It is largely much ado about nothing. Previous to 1870 there was no American stage, only a platform.

The patriotic pageant was the most frequent production. Performances of Shakespeare and of contemporary English plays were fairly common in the larger cities and Dion Boucicault, an immigrant, had added three or four of his works to the short list of American plays of worth, but generally the American drama existed only as a poor imitation of the English drama of its day.

Bronson Howard (1842-1908), the man who created it, was born fifty or sixty years too soon. His services to the American theatre were great but had he himself, with the great talents which were his, had the advantage of the example and precepts which he provided for those who followed, it is entirely conceivable that he might have written something of lasting worth. The modern era begins with him. Howard's career covers "the transition period of modern drama when it was changing form the platform-stage to the picture-frame-stage." He at first accepted the dramatic conventions of his day—the aside, the soliloquy, "politeness," and artificiality,—accepted them not because of any worth in themselves but because they *were* the conventions of his day. Gradually, however, he discarded some of these hoary usages, shaped others to his own ends, adopted some of the modern ideas of foreign dramatists, devised many of his own, provided a sound foundation for the bolder works of the next generation. He was the first nineteenth century playwright either of England or America who made any attempt to point out the significant forces and underlying principles beneath the surfaces of things. "Shenandoah," for example, is a well reasoned analysis of the forces and feelings which caused the Civil War, outlined in the course of a pleading personal story. "The Henrietta" deals with American money-madness in much the same way. "Saratoga"—the most popular play of its decade—"Young Mrs. Winthrop," "Aristocracy," "Peter Stuyvesant," "Kate," all have the saving element of seriousness so foreign to the works of any of Howard's predecessors or contemporaries. Yet it is interesting to notice that when in the winter of 1928 the Repertory Theatre of Boston produced "The Henrietta" (under the name of "The New Henrietta"), copious changes in the text were found necessary. Howard's plays have a certain timelessness, a certain lack of permanent power which effectually disposes of his claim to consideration as a playwright for posterity. He was not a great playwright; but he *was* a playwright. That America could have produced any such was, at least, promise.

David Belasco's career as a writer for the stage was for thirty years contemporaneous with that of Howard. That he has continued to wax prosperous during the twenty years since the latter's death is proof positive that there will always be an element among American theatre-goers which will effectually resist all reform and will continue to patronize those productions which provide plenty of "thrills" and "innocent fun." For Mr. Belasco himself has deliberately and consciously chosen to defend the American stage from "high-brow" reformers of the type of Bronson Howard. Literary value and appeal to the mind are not Mr. Belasco's aims. Audiences, he reasons, desire to be entertained, and better, perhaps, than any other has he succeeded in entertaining them. His comedies and melodramas are based on the same pattern of unpretentious realism. Yet he has shown an ingenuity in interpreting the American scene which in a more serious author might result in the production of epic American dramas. "The Girl of the Golden West," for example, provides a splendid interpretation of the spirit of the great West, mingled with the most commonplace melodrama. "The Return of Peter Grimm," "The

Dove," and a number of others of his slight little, trite little pieces show qualities of human sympathy which might have proved valuable in a more ambitious playwright. Mr. Belasco, in addition, is thoroughly devoted to the stage and his services as manager and producer are many and weighty. As a playwright he is chiefly important because he exactly typifies the greater number of his dramatic contemporaries.

A spiritual relation of Mr. Belasco in a very real sense was Charles Hoyt (1860-1900), a graduate of the Boston Latin School. Mr. Hoyt wrote for the stage, first and last; his plays, consequently, have no definite structure. They were modelled, written, changed, and revised as exigency demanded. They are, one and all, comical treatments of phases of American life. "A Texas Steer," the best of Hoyt's plays, is a satire upon our politics. "A Trip to Chinatown," and "A Contented Woman," are worthy of mention.

If Bronson Howard's validity of purpose could have been combined with the technical ability of Augustus Thomas, the resulting dramatist might have reached to Ibsen's knees. Thomas, "the chief American exponent of the well-made play," was lamentably lacking in ability to separate the transient from the significant. He has therefore written not a single play which can have the slightest significance for a member of a future generation. A dramatist of fads, he had a peculiar ability to enlarge an incident or an anecdote into a play. The popular fashion or craze was his usual subject. The most minute phase of the American life of his time fell under his microscope. That he beautified and elevated the subjects whereof he wrote and that he clothed them in a most pleasing and smoothly working structure do not alter the essential fact that they themselves were trivial and unworthy. Of his dozens of plays, "The Witching Hour," is a good example of this quality in his work and "Oliver Goldsmith," "Colorado," and "Rio Grande," are most pleasingly free from it.

Clyde Fitch (1866-1909) is "our most conspicuous example of a dramatist sacrificed to the theatre." Unquestionably the most skillful artist the American drama had produced before the World War, certainly the ablest interpreter of character, an almost unexcelled expert in the use of the English language, he yet has left only one play which may truly be called worthy of his ability. "The City," written in the leisure of a protracted illness, shows freedom from the superficial appeal to audiences, the artificial politeness which are outstanding characteristics of the rest of his work. For during the whole of his short but crowded dramatic career, Fitch was a slave to managers, producers, and actors. A wave of a theatrical manager's hand called forth a new play from Clyde Fitch. Obviously nothing solid or strong could be produced by a man who wrote what and when other men wanted him to write. The very popularity which his cleverness in delineating character and in portraying the inconsequential and insignificant brought him was an accurate measure of the fundamental weakness and unsoundness of his conceptions. Despite his accuracy of perception, his satirical powers, and the entertaining qualities of his wit, his plays are *in themselves* almost worthless. And despite their *intrinsic* worthlessness they have yet left a notable impression upon the American stage. For Fitch was the first playwright whose works could be called true comedies of American manners. The tradition which his "The Climber," and "The Toast of the Town," initiated and which has been perpetuated in such modern comedies as "Paris Bound," and "Saturday's Children," has not been without its

good effects upon metropolitan audiences. He was, furthermore, the first to appreciate a literary style in the drama and to bring such a style to the stage. His speeches are models of the proper use of the language. It is regrettable that he could not have combined the keen insight and lively intelligence which he evidences in "Beau Brummel," "Barbara Frietchie," "The Girl With the Green Eyes," "The Woman in the Case," and so many others of his popular comedies with the strength of construction and solidity of representation which he so admired in the greatest of the world's dramatists and which are to some extent present in "The City," and "The Truth."

William Vaughn Moody's (1869-1910), contributions to American drama were expressed largely *through* the drama but they scarcely enriched American drama itself. Being one of the twelve or fifteen greatest poets the United States has produced, he brought to the stage a finely developed power of poetic expression. Thus, "The Fire Bringers," and "The Masque of Judgment," his two plays in verse, are hardly of any dramatic value whatever. As a dramatist Moody must be judged by his prose plays, "The Great Divide," and "The Faith Healer." In addition to the singular felicity of language which characterizes these plays, there is another significance attached to them. For they express very beautifully the spirit of the Southwest. So far as the plot and characterization are concerned, they are very similar to the morality plays of old. There is a most pronounced moral lurking at the end of each of them. In "The Great Divide," however, the symbolism is so skillfully managed that the finished product is both a powerful personal story and a delightful allegory. Moody, in the words of T. H. Dickinson, "did not write as the entertainers had done, to please the crowd nor as the reformers were doing, to elevate the stage. He wrote because he had something to say that appeared to him of moment." It is unfortunate that he wrote so few plays. The themes of his four important plays alone, the sacrifice of Prometheus in bringing fire to men, the conquest of the world by the serpent, the conflict between love and duty, the development of a Puritan's sense of sin, are sufficient to indicate that he was a man apart from the throng of playwrights. But sterility of production and mediocre technique combined to rob him of a place among the truly great.

There are few points of difference in the works of Langdon Mitchell and Jesse Lynch Williams, the finest American comedy writers of yesterday. In fact, they may be said to form a school of comedy, much of which was very good. Mitchell's "The New York Idea," the sensation of two continents in 1906 and 1907, is a very superior treatment of the divorce question, which was then, of course, only in its infancy. As a satirical comedy it has few American equals. Mitchell was also responsible for successful dramatizations of "Pendennis" and "Vanity Fair." Jesse Lynch Williams carried out logically and successfully the implication in "The New York Idea," that American comedy could be entertaining and yet hold a meaning. "Why Marry," is a very significant domestic comedy based largely on the Shavian plane of profuseness of discussion. Previous to Mitchell and Williams, William Gillette had been the most conspicuous writer of pure comedy. But his unpretentious farces and comedy-farces, "Secret Service," "The Robber," and "Too Much Johnson," have been superseded by the type of comedy which Clyde Fitch occasionally produced and which Langdon Mitchell and Jesse Lynch Williams perfected.

What shall be said of George M. Cohan? Not very much, for while he probably has more devotees among the masses than any other playwright and while there

are distinguishable in him at times powers of shrewd observation, he does not hesitate to employ these qualities in a manner well designed to expand box-office receipts and to do very little else. Cohan writes for audiences. He frankly and shamelessly exploits the small mind of the ordinary theatre-goer. His creed is summarized in the now famous manual of the "mechanics of emotion", which he published in 1914 and in which he defines the trade of the successful playwright as an effort to supply: (1) tears, (2) laughs, (3) thrills. Despising the intellect, he has made himself high priest of a sect of comedy writers who, "give the public what it wants." As such he must be included in any review of modern American drama. At times, however, he has shown a dissecting, analyzing, and classifying ability which might conceivably have completed something better than his usual stuff. "Seven Keys to Baldpate," is his best constructed comedy.

It would hardly be proper to close this summary of the works of those whom the young modernists classify as ancients, without at least calling attention to a number of Americans who have accurately reflected the ideals of the stage of their period if they have not contributed early to their advancement—to Eugene Walter, a most popular writer of strongly constructed melodrama, whose "The Easiest Way," and "The Undertow," emphasize the desirability of morality and the good life; to Edward Sheldon, a sharp observer between narrow limits, author of "The Boss," "Romance," and "Salvation Nell"; to Booth Tarkington, the pleasant tone of whose comedies is excelled only by the amiability of his novels; to Josephine Preston Peabody, whose few plays are among the most fantastically beautiful productions of our drama, and whose "The Piper" was awarded the first prize in the Shakespeare memorial competition of 1909; to Rachel Crothers, our most militantly feminist dramatist, who expresses very laudable ideas in a very laudable, though unfailingly conventional, manner; to Steele MacKaye and George Ade and George S. Kaufman and Marc Connelly and James A. Hevins and Harry J. Smith and Winchell Smith, worthy gentlemen all.

I have hitherto mentioned only one playwright who was born after 1875, Edward Sheldon. But it is not on the basis of priority of birth that we can separate the older dramatists from the new. Many of the men and women I have spoken of are still writing for the stage; almost all are alive. Yet nobody would classify any of them as a "modern" dramatist. For by the "modernists" we usually mean a definite group of American playwrights, not all very young, who have adopted an outlook upon the stage and the life represented on the stage materially differing from the various attitudes which American playwrights have hitherto manifested. This is not to say that we have here in the United States a rigidly formulated "school" of drama such as may be said to exist in Germany today. On the contrary our modernists have shown an astonishing diversity of ideas and ideals both in their technique and their treatment of plot and character. But they have this in common: They are conscious seekers for the means by which they can put the drama to the highest human service; they are consciously serious, consciously intellectual, thoroughly and acutely conscious of a mission to perform. I think I can best illustrate this new spirit by describing the dramatic career of its greatest exponent and finest representative, Eugene O'Neill.

Obviously, justice cannot be done within a few hundred words to the man about whom books are being written every year. One eminent authority considers him the "greatest living playwright." However that may be, it is essential only to

understand that Mr. O'Neill at the age of forty is the greatest dramatist this country has produced. And from the swiftly accumulating mass of commentary upon his works two facts are salient; that he has an absolute disregard for the technical conventions of the stage and that his subject matter is inevitably character—human character in its deeper aspects.

Restless and insatiable are Mr. O'Neill's experiments in technique. Constantly seeking the keenest, the most incisive, the most satisfying medium of expression for the particular picture of life which he wishes to paint, he has relentlessly cast aside the ancient traditions of stagecraft, not because they are ancient but because they are incapable of supporting the burden of his ideas. Neither does he attempt to substitute traditions of his own inception, for he believes that the form of a play should be as individual to the play as its characterization and setting. Thus his works are a synthesis of experimentation. "The Emperor Jones," is a one-act play (in nearly a dozen scenes!) revealing through outward symbols, inner thoughts and emotions. "Diff'rent" is a realistic tragedy. "The Hairy Ape" is a combination of expressionism and realism, "The Fountain" has the same outward form as Shaw's "Saint Joan," six to twelve scenes taking the place of three or five acts, rather a new development in dramatic construction. In "The Great God Brown" he revives the masks of Greek tragedy, giving to the masked character the significance of the "front" presented to the world and to the unmasked the significance of true self. In "Lazarus Laughed" he retains the masks and adds the Greek chorus as well. "Strange Interlude" is twice as long as any other modern play and in it is revived the aside as a means for the expression of the characters' inner beings. Experiment upon experiment, each with the finality and thoroughness of a well polished, well constructed play, each with its contribution to modern conceptions of the drama, that is the work of Eugene O'Neill, builder of plays.

Broadly, human character, as I have said, is O'Neill's constant theme. It is true that another element, fate, enters very largely into his composition. The weaknesses of the human intellect and emotions and the way in which uncontrollable external forces play upon these weaknesses are the bases of some of the finest of O'Neill's tragedies. It is my personal opinion, however, that his claim to lasting fame must depend almost solely upon his interpretations of character, and there can be little doubt that they are sufficiently powerful to withstand the test of time. There are few greater characters in dramatic literature than the Emperor Jones or the giant stoker, Yank, of "The Hairy Ape."

The *S. S. Glencairn* plays—"The Long Voyage Home," "The Moon of the Caribbees," "Bound East for Candiff," and "In the Zone"—as well as "He," "Fog," "Warnings," and "Where the Cross Is Made," are plays of the sea, and, almost without exception, studies of the emotions and mental twists of seamen. These, his earliest plays have much of the insight and the tragic worry of the later dramas. With "Beyond the Horizon," O'Neill forsakes the sea. It is a biting, piercing presentation of the hypocrisy and the repressions of New England rural life. "Diff'rent" is a tragedy of the love of two mental incompetents. "The Straw" is a study of life in a sanitarium for consumptives: Its chief character, a woman of singular beauty of character, is the victim of her own unselfish devotion. "The Emperor Jones," vividly depicts the primitive instincts and superstitions of a semi-civilized negro. "All God's Chillun Got Wings," develops the problem of racial intermarriage. "Desire Under the Elms," again presents the problem of the New England Puri-

tan, with his repressed desires; "The Hairy Ape," the systematic hatred of a jealously brutal mind for the artificial refinements of a civilization higher than his own; "The Great God Brown," the eternal conflict between the pagan and Christian conceptions of life; "Lazarus Laughed," the ideal of spiritual immortality; "Marco Millions," the meanness and narrowness of a commercial traveler in the midst of an ancient civilization; and "Strange Interlude," the emotional selfishness of a "motherly" woman. This at the age of forty!

O'Neill is a unique product of the American theatre. With much of Ibsen's sadness of spirit he has yet little of Ibsen's interest in specific social problems. With the same disregard for conventions which characterizes Shaw, his outlook is of course, altogether un-Shavian. With Strindberg's profound interest in human beings, he has gone beyond Strindberg in universality of theme. He is a figure of promise, America's gift to the world drama, typifying the ferment in the American drama today. The strength of his plots, the fine workmanship of his characterizations, the beauty of the language he can employ insure for him a permanent place in American literature and in the drama of all time.

No other of the leading American playwrights of this era occupies a position even remotely approaching that of Mr. O'Neill, but taken together they are doing a great deal of good work.

Percy MacKaye has been writing plays for many years, but he is spiritually and temperamentally as modern as the youngest of recent college graduates. His has been one long effort to inject beauty into the stage productions of his generation and an appreciation of beauty into the theatre-going public. His pageants and masques are among the most artistic creations of the last thirty years. "Jeanne D'Arc," "The Scarecrow," "Gettysburg," and "This Fine—Pretty World," show imaginative and poetic qualities of a high order. Although there is little of O'Neill's appreciation of human character in his work, MacKaye can create an atmosphere of more nearly complete delight than any other American. He has almost entirely failed in his worthy enterprise of waking the American people to an understanding of intellectual beauty, but there remain behind this failure several intensely interesting plays.

It is a healthy sign of the times that George Kelly has forsaken the writing of comedy for more serious endeavor. For although "The Torch-Bearers" and "The Show-Off" were extremely able comedies, "Craig's Wife" and "Behold, the Bridegroom" have given their author a great deal of legitimate prestige and have provided for American and foreign audiences many moments of profound contemplation. "Craig's Wife," Pulitzer Prize winner for 1925, is the better constructed of the two dramas but the latter, with its implication that the system of capitalism under which we live may be fraught with the gravest consequences to the wealthy class itself, is a worthy contribution to the theatre.

The evolution of Owen Davis is a parallel phenomenon. Having perpetrated more than a hundred cheap melodramas, he turned over a new leaf and proceeded to write two excellent realistic dramas, "The Detour," and "Icebound," plays of common people and their common vices. More may be expected from him.

Most of the luminaries in the American theatre of today are ascending stars, each with one or two fine plays to his or her credit, each with too little written to permit of critical judgment upon the playwright as a whole. In this category may be placed Channing Pollock, author of "The Enemy" and other dramas; Zoë

Akins, who has written three splendid pieces over a span of fifteen years, "Papa," "Déclassé," and "The Furies"; Sidney Howard, author of "Swords" and "The Silver Cord"; Elmer Rice, author of America's most successful piece of expressionism, "The Adding Machine"; Maxwell Anderson, co-author of "What Price Glory" and author of "Saturday's Children"; Susan Glaspell, a dramatist of thought and conviction, playwright of "Inheritors" and "The Verge"; Dorothy and DuBoseeteyward, whose only production, "Porgy" is an achievement sufficiently worthy to place them in the front ranks; Edna St. Vincent Millay, whose "The Lamp and the Bell," "Aria Da Capo," and "The King's Henchman" are fine plays in addition to being exquisite poems; Zona Gale, Phillip Moeller, Robert Sherwood, and Phillip Barry.

Whether the tastes of the theatre-going public are keeping pace with this forward movement in the drama can not be easily ascertained. Certainly the success with which the repertory idea is meeting in the large cities augurs a constantly increasing appreciation of fine things in drama on the part of those who fill our theatres. Comprising originally a few feeble groups of disinterested workers who desired to "elevate the stage," this movement has expanded until some of the ablest companies of players in the country are providing good drama at low prices in every large American city. The Theatre Guild of New York, the Repertory Theatre of Boston, the Provincetown Players, the Garrick Theatre, the New Playwrights' Theatre, and the Neighborhood Playhouse may be cited as examples of a most praiseworthy development. But the aspect of scores of brilliant and thoughtful playwrights providing food for discussion and contemplation for hundreds of thousands of intelligent and discriminating theatre-goers remains a dream for the future.



Lawrence Prize Essay

THE VALUE OF A SCHOOL LIBRARY

By William E. Harrison '28

It would seem at first glance that the interest of high-school students in literature is but transitory, and has been forced upon them by their teachers, no attention being paid to their unwillingness or indifference to appreciate books. A greater hypocrite than the boy who says that he enjoys Carlyle and revels in Milton does not live. A greater hypocrite than the girl who says she would walk miles to obtain a volume of the poems of Wordsworth or Cowper or Gray or Browning does not live. No normal boy or girl of high-school age, unless he or she be immune to the allurements of his or her age can have got an appreciation, an ability to appreciate good literature merely from the books of Irving, Scott, Stevenson, Poe, Shakespeare or Milton, which he or she has read to supplement his or her courses in English literature. Indeed, the books prescribed for courses in English are intended to be but an introduction to the wide, broad, and illimitable field of English literature as it were. From a single textbook in science, one does not gain sufficient data to become thoroughly acquainted with even the major scientific theories; from a single textbook in history, one can not learn about all the forces that have given rise to man's development and progress in every age since time began. It is only by constantly making use of libraries that a fund of information is secured. Libraries, like Charity must begin at home. However, in some instances extensive libraries can not be established in one's home, because of economic pressure. Dollars and cents have to go to pay for the three primal necessities of life: food, clothing, and shelter. After a bare sufficiency of these is secured, attention is directed to some of the comforts of life, then to some of the luxuries. Books, to some of us a necessity, are generally almost wholly neglected. In no case can any but the very wealthy have a library which in any way approximates a branch station of a public library maintained by a city.

In the more progressive cities libraries have been established in the schools, in order to bring home to pupils the value of the library as a necessary adjunct of the equipment of every educated person. The pupils learn to become familiar with the library in all its ramifications; they become accustomed to using the card catalogue, to looking up references in the encyclopaedias and dictionaries, and to differentiating between the light and trivial as against the serious and the worthwhile in the realm of books.

A great benefit accruing from a school library is its tendency to build within the school a truly intellectual community. It does not tend to instil in pupils the hatred of books, authors, and things literary, a hatred which owes its genesis, in no small measure, to man's congenital dislike to being *forced* to do anything. A pupil is given in his English course but one of two alternatives: Read Shakespeare and Browning, for example, or fail. If he chooses the better course and does read Shakespeare's "Macbeth" or Browning's "The Ring and the Book", he does so with what is akin to a mercenary end in view: he has his eye on the grade he wishes to attain in the examination. But the pupil who goes into a library is a veritable pilgrim in search of the Larger Life. He is one who derives joy from reading. When

he says that Addison's essays make pleasant reading and the novels of Thackeray or Charles Reade are interesting, there is no unblushing falsehood being issued from his lips; he is not mouthing what his teachers have been continuously and continually trying to make him understand, or what the "outline" of literature he has bought has emphasized as the salient features of Addison's and Thackeray's and Reade's writings. He is saying what he has himself discovered to be a truth, and the delight and interest he has gained recurs to him for the rest of his life.

Florence M. Hopkins, writing in Charles H. Johnston's "The Modern High School" on the socializing function of the high-school library (Chapter XXIII, pp. 597-607) stresses the importance of the school library as a means of effecting social amelioration.

A consideration of the subjects that are generally in high-school curricula leads one to believe that a full measure can be got from each and all only by constant recourse to the library. The history, the languages, the mathematics and the social sciences which high-school pupils study all require independent and constructive reading, and this reading a pupil must begin on his own initiative. Where special topics have been expressly assigned for research study, the school library serves as an excellent place for their preparation.

Lawrence Prize Poem

THE AVIATOR

By Maurice Zeserson

His eyes are blue, steel blue,
Clear and calm and far-seeing,
Why should they waver?
They have gazed at the sun face to face,
They have traced the paths to the sky,
They have seen the illimitable,
And now, unafraid, clear-visioned,
Like the eyes of the swift-skimming eagle glow brightly.

His is the silence of the great,
Simple and wild and expressive,
Why should he speak?
He has whispered to the wind and the rain,
He has shouted in the tempest and the blast,
He has murmured to God in his glory,
And now, proud in his stillness,
Like a tall elm that speaks not to pine trees, is silent.

Trail blazer! Master of the winds! Winged fore-runner of the future!
You, like Icarus of old
(Icarus, still splendid, still youthful),
Have dared even as he
In the glory of strength and of manhood,

To break away from this earth.
Old and cruelly triumphant.
While we, bound by the fetters
Of centuries pressing upon us,
Are still held as by iron.
Quiescent, enchained by the ages.

But oh! in the years to come
Glowing and shining with promise
(Ah! Promise as old as the ages)
Perhaps, we, too, shall rise
Rise in the wonderful future
To a glory triumphant, supernal.

And thus, unknowing as I cry aloud,
"Great God! this boon of thee I"—A voice then murmurs
Low, sweet-toned.
"You, too, someday before you die
Will ride alone into the sky."

Prize Translation into English Verse

Horace, Satires, 1, Verses 1-42

By Charles Brenner '28

Maecenas, tell me whence it comes that man
Is ever discontented with his lot,
Be it reason-guided or by chance imposed,
And envies those who follow other paths?
"O, happy merchants!" thus the soldier speaks,
Whom years and usages of war have bowed;
And yet the merchant, when his ship is tossed
By raging winds, extols the warrior's fate.
And why? The fight begins. Within the hour
Comes speedy death or joyous victory.
When clients knock upon the lawyer's gate
Before the crowing cock has waked the world,
How happy seems the peasant's peaceful life.
But now the peasant, bondsman for a friend,
Thus being drawn to town from countryside,
Protests that happiness in town doth dwell.
So many these complaints, in short, that e'en
That ceaseless talker Fabius, who speaks
Eternally, would tire to echo them.
But why detain you thus? Hear my reflection.
Suppose some god should say, "For once I'll grant your wish:

Thou, erstwhile soldier, be a merchantman;
A tiller of the soil, thou erstwhile lawyer;
Go hence with occupations changed. Aha!
Why stand you still? They will not do't,
Tho in their own control lies happiness.
Now what could juster be than that great Jove,
His cheeks with anger puffed, should vow thenceforth
To turn no friendly ear to their entreaties?
But I too jestingly such matters treat
As if in laughter my intention ends,
Tho why not speak the truth in jesting guise,
Like artful pedagogs, who oftentimes
Their youthful pupils charm with cakes and sweets,
Till they the first principles do learn.
Enough of mirth. To serious reason now.
That one, who turns the solid earth with heavy plow,
This knavish landlord, soldiers, sailors, who
Through every sea sail boldly on, do say
One thot alone makes hardship suff'able:
To have a sheltered haven for old age
When crowding plentitude has been achieved.
They say the tiny ant, that paragon,
Bears in her mouth, with weary toil, whate'er she can;
Augments the growing pile, not ignorant
And not improvident of future need.
When Winter saddens the revolving year
Not once does she come forth, but wisely uses
Those things aforetime gathered up; while you
Not fervid summer keeps from toil; not winter
Fire, ocean, or the sword inhibits,
If but another's wealth surpasses yours.
What pleasure yours, with fearful heart, the mass
Of gold and silver furtively to place
In deep entrenched earth?



The French Prize

From Dickens' "A Tale of Two Cities"

By *l'Inconnu* (Charles Brenner, '28)

Mais sans cette dernière incommodité la voiture probablement ne se serait pas arrêtée; on a souvent vu des voitures continuer leur route en laissant leurs blessés en arrière. Et pourquoi pas? Mais le valet épouvanté était descendu à la hâte, et il y avait une vingtaine mains aux brides des chevaux.

—Qu'est-ce qui est arrivé? dit Monsieur, en regardant tranquillement dehors.

Un homme grand en bonnet de nuit avait ramassé un paquet entre les pieds des chevaux, et l'avait mis sur le bord de la fontaine, et s'était mis par terre dans la boue et les flaques d'eau, hurlant comme une bête sauvage.

—Pardon, Monsieur le Marquis, dit un homme soumis et en guenille, c'est un enfant.

—Pourquoi fait-il de ce bruit effroyable? Est-ce son enfant?

—Pardon, Monsieur le Marquis, c'est dommage,—oui—

La fontaine était un peu éloignée, car le rue débouchait où elle était sur une espace de quelque dix ou douze mètres carrés. Comme l'homme grand se leva tout à coup, et s'approcha en courant vers la voiture, Monsieur le Marquis porta la main un moment à la poignée de son épée.

—Tué! s'écria l'homme dans un violent désespoir, en levant les bras au dessus de la tête et le fixant durement.

—Mort!

La foule l'entoura et regarda Monsieur le Marquis. De toute la multitude des yeux nul regard ne revela que vigilance et empressement; il n'y avait ni menace ni colère visible. D'ailleurs aucun d'eux ne parla; après le premier cri, tous s'étaient tus, et ils restèrent ainsi. La voix de l'homme soumis qui avait parlé était impassible et plate dans sa soumission extrême. Monsieur le Marquis jeta les yeux sur tous, comme si ce n'étaient que des rats sortis de leurs trous.

Il prit sa bourse.

—Cela est très remarquable que vous ne puissiez pas prendre soin de vous mêmes et de vos enfants. Les uns ou les autres sont toujours dans le chemin. Que sais-je quel mal vous avez fait à mes chevaux? Voyez! Donnez-lui cela.

Il jeta une pièce d'or pour que le valet la ramasse. Toutes les têtes s'avancèrent pour que tous leurs yeux puissent la voir tomber. L'homme grand s'écria encore une fois d'un ton très surnaturel, Mort!

Il fut arrêté par l'arrivée subite d'un autre homme, pour qui les autres firent place.

En le voyant, le misérable se précipita à son cou en sanglotant et pleurant, et indiquant la fontaine, où quelques femmes se penchaient sur le paquet, qui était immobile, et venaient doucement autour de lui. Elles étaient cependant aussi silencieuses que les hommes.

—Je sais tout, je sais tout, dit le dernier venu. Soyez brave, mon Gaspard. Il vaut mieux que le pauvre petit jouet meure ainsi que de vivre. Il est mort en

un moment sans douleur. Aurait-il pu vivre un heure si heureusement?

—Vous êtes philosophe, vous là-bas, dit Monsieur le Marquis, en souriant. Comment vous appelle-t-on?

—On m'appelle Defarge.

—Quel est votre métier?

—Monsieur le Marquis, je suis marchand de vin.

—Ramassez-cela, philosophe et marchand de vin, dit Monsieur le Marquis, en lui jetant une autre pièce d'or, et dépensez-la comme vous voudrez.—Et les chevaux; sont-ils bien?

The Derby Prize

From Webster's Bunker Hill Address

By Charles Brenner

Convenimus, domine, ut magna publica principia libertatis condita commemoremus atque illustris mortuos honoremus. Tempus nimis sollemne est quam ut viventes laudemus. Tamen, domine, res singulares, quae te cum hac civitate coniungunt, singulariaque tempora, quae tibi nobisque circumstant, me permovent ut gratiam exprimam quam praesentia tua tuumque auxilium hoc tempore sollemni nobis adfert.

Virum beatum! ter quaterque beatum! quanto studio oportebit te casibus singularis vitae tuae Deo gratias agere! Duabus cum terris saeculisque duobus iungeris. Deo visum est constituere vivam scintillam libertatis per te ab Novo ad Antiquum Mundum adduci; nobis autem omnibus, qui hic iam adsumus ut hoc officium amoris in patriam perficiamus, a patribus nostris iam dudum commissum est ut nomen tuum tuasque virtutes colamus. Certe, domine, maximoque iure gaudebis te mare illo tempore transiisse ut huic tempori sollemni adesse posses. Campum iam vides cuius gloria ad te in mediam Galliam pervenit atque fervidum pectus tuum permovit. Fines parvi propugnaculi vides incredibili diligentia ducis Prescott exstructi, eius magnanima virtute defensi, intra quod fundamentum nostri monumenti hodie iacet. Locum vides ubi Warren ceciderit et cum eo alii pristini amantes patriae. Qui illo die superfuerunt quorumque vitae adhuc productae sunt, iam tibi circumstant. Quorum non nullos in asperis scenis belli noveras. Ecce invalida brachia sua pandunt ut te amplectantur! Ecce, tremulas voces tollunt ut benedictionem Dei tibi tuisque per saecula invocent.

Adiuvisti, domine, nos eo tempore cum hoc aedificium fundavimus. Nos audivisti cum nomina mortuorum patriae amantium laude cum debili nostra memoravimus. Monumenta laudatioque mortuis sunt. Quae duci Warren eiusque sociis hodie damus. Aliis occasionibus sociis propioribus tuis data sunt. Nos inviti facti sumus ut hos summos supremosque honores nostros aliis demus. Etiam a parvis reliquiis illius manus aeternae libenter retineamus. "Serus in coelum redeas." Quamvis virtutes tuae eniteant, tamen procul, O, perprocul sit dies cum ullus titulus tuum nomen feret ullave lingua eius laudationem loquetur.

The Class Banquet

H. Lyman Hinckley

At 9 P. M. on the evening of May 29, the Class of '28 could be seen flying for the tables spread in the lodge room of the Elk's Hotel. In almost a minus quantity of time they were seated and two delightful hours had begun to slip away.

Mr. O'Brien was toastmaster again this year, and as usual he was the life of the party. Between him and "his Eddie" Chamberlain it was an easy matter to keep laughter, songs, and all good spirits in continuous circulation. One table after another favored the other banqueters with "Sweet Adeline," "Hail, hail," or something equally spirited. Colonel Penney and Mr. E. M. Sullivan were also expected, but sent their regrets that they were unable to come. The boys rose to give a hearty cheer for Mr. Campbell as he entered and then fell to with a will. The meal was quickly disposed of. It was sufficient to keep the wolf from the door; anyway the food is the least important part of a banquet. However, the dinner was well chosen, and that is to be appreciated.

After "Hink" and the Class had rendered their song, two jolly gentlemen came in and sang some really good popular numbers interspersed with assorted jokes. Our toastmaster then gave a short discourse, emphasizing his pleasure in being with a class of the Alma Mater and speaking of his associations with Colonel Penney and Mr. Campbell. There followed another most enjoyable talk, from our headmaster. He told many amusing incidents of the Old School and made his old masters live again. Most significant to us was his advice for the future, significant as it was of his anxiety for the welfare and success of the class. He emphasized the fact that there is one thing of supreme importance, that is, *working by schedule*. Mr. Campbell cited instances where it was the cause of complete success by boys of no great ability and the cause of failure to those who did not use any system.

The greatest was yet behind. He declared that, not only having not a single cause of complaint or dissatisfaction from this class, he considered them a source of great pleasure and pride, and that *no associations with any class during the years he has been headmaster were more gratifying*. What a proud record! The Class of '28 has good reason to consider that its greatest achievement.

"When youths will be willing to be and act like youths,—class banquets will be complete and sensible successes," says a former number of the *Register*. That time has now come. It was more than a banquet; it was a family party. Congratulations are due the committee for its success. Those in charge were chairman Edmonds, Chamberlain, Catinella, Nawn, Ronan, Crowley, and Speck.



THE DANCE COMMITTEE

Hall	Abramson
Devine	Egan
	Connell

America's Oldest School Publication in America's Oldest School

By Arnold Isenberg

It is impossible to secure a proper appreciation of the genesis and history of the Latin School *Register* without at least a rudimentary knowledge of the history of the school which it represents. Suppressing as best I can the genuine enthusiasm with which the Latin School boy is always inspired when dwelling upon its story, I may simply state that the Boston Public Latin School, founded in 1635, is the oldest educational institution in the United States, that on the lists of its devoted sons are found the names of Cotton Mather, Benjamin Franklin, John Hancock, Samuel Adams, Robert Treat Paine, William Hopper, Ralph Waldo Emerson, Edward Everett, Charles Sumner, Charles Francis Adams, Phillips Brooks, Charles W. Eliot, George Santayana, Edward Everett Hale, Robert C. Winthrop, William Evarts, Francis Lee Higginson, Henry Ward Beecher, John Lothrop Motley, and Samuel P. Langley. Its purpose has always been preparation for Harvard, Yale, and the other New England colleges. It has ever fostered its sons in the classics and sedulously eschewed the commercial and so-called useful subjects.

Though the *Register* with its forty-seven years has certainly not entered the stage of doddering senility, it is doubtless to be considered quite the hoary-haired old veteran. As a matter of fact, it is merely the spiritual descendant of a veritable host of short-lived Latin School publications.

In 1826 appeared the *Juvenilia*, of which a few copies are still to be found in the Boston Public Library. Then came:

The Literary Journal, 1829;
The Rising Sun, 1845;
The Gleaner, 1845;
The Bedford Street Budget, 1846-'48;
The Rivulet, 1846-'48;
The Juvenile Gazette, 1848;
The Streamlet, 1848;
The Student's Manual, 1851;
The Satchel, 1866.

A separate article could be written on the subject of these ephemeral but highly interesting journals, of which none lasted long but each provided an outlet for the journalistic ambitions of the Latin School boys. *Juvenile* contains essays on such topics as Avarice, Perseverance, Intemperance, Ira Brevis Est Furor. Charles Sumner was probably its editor. The *Literary Journal* contains a series of articles on "St. Petersburg" which, though unsigned, were doubtless written by Charles Francis Adams, who had some years before returned from abroad with his father, John Quincy Adams, then minister to Russia. The "*Bedford Street Budget*" has a lighter tone, containing puzzles, occasional anecdotes and additional material of the sort. The late J. M. Witon, editor of the *Outlook*, was chief contributor to the *Juvenile Gazette*, while Charles W. Eliot in all probability helped in editing the *Streamlet*. The *Student's Manual* was "devoted to literary education and the rights of the students."

Nothing daunted by this long list of journalistic failures, a group of boys of the Class of 1882 founded the *Register* and I find as the first of my predecessors that most lucid and refreshing of modern philosophers, George Santayana. Among the chosen few who have since occupied positions on the Board of Editors are Adjutant General Frye; Leo R. Lewis, Professor of Music in Tufts; Harry Burton, Professor of Latin in Dartmouth; Professor A. C. Davison of Harvard; Taylor, of the Boston *Globe*; Seaver, Emerson, House, Noon, names unfamiliar, perhaps, over the large part of the area which the Quill and Scroll serves but honored and respected in this Bay State and its Hub.

Rather than pick specific contributions from the material which has accumulated in the *Register* this half century, I shall attempt to analyze the tendency of the nature of this material as the years passed. The first seven or eight volumes accurately reflect the austerity and seriousness of the iron race which founded the school. The abstract essay is the predominant factor in these early pages. There is, however, a column of humorous notes which comprises for the most part ludicrous mistakes in Latin and Greek translation. Thus the editor can be imagined to have split his sides laughing over a translation of "*Balaenarumque prementem Aegaeona suis immania terga lacertis*," which read "and Aegeon grasping the immense backs of whales with his lizards"! An occasional poem by the versatile Santayana enlivens the first volume and translations of Vergil and Horace are not lacking.

In 1889 there is a revolution. Here we find the *Register* appearing in pamphlet form and an editor who evidently believes that good literature is not restricted to tragedy and the severe essay. Athletic notes are enlarged, a Harvard Notes column precursor of the alumni department, makes its appearance, and the poetry tends definitely away from the metaphysical. In 1890 a political column, "Res Publica," is found headed by the definition of its policy, "*Tros Tyriusque mihi nullo discrimine agetur*." The short story and serial story gain caste in the next decade to give the *Register* a definite artistic standing. Both original drawings of the boys and reproductions of masterpieces in the Boston Museum of Fine Arts are spread profusely through these issues. It is not pleasant to consider how these legitimate efforts, depicting "Thermopylae", "Study for Stained-Glass Window," or "Doctor Johnson and His Circle" have degenerated into the worthless hash known as the high school paper cartoon.

In 1905 the magazine's appearance approaches for the first time that of its 1928 prototype. The cover design, the glazed pages (20 of them!), the abundance of advertisements readily suggest the modern sheet and the final number of the year is a very complete and well edited example of what is now called the year book or annual. Since then the history of the *Register* has been one of growth rather than of change in policy. And indeed, if I were to comment upon the *Register* of today in comparison with that of forty years ago or even with the earliest Latin School papers, I should emphasize the essential similarities in the significant undertones of all volumes throughout the years. The editorial columns have always been something more than the assortment of hackneyed banalities found in the majority of secondary school publications. As far back as 1866 we find the editors of the *Satchel* inveighing at length at Mrs. Harriet Beecher Stowe for her condemnation of the classical training. "Sciolism and Knowledge," "Pindar and Anacreon," "Mind and Matter," "The Seat of Commerce," "The Protective Tariff," "Mr. Barron and New England Education," editorials upon subjects like these abound

throughout the pages of the *Register*. And when we have nothing but lunch rooms, athletes, and the weather, to utilize as editorial subjects, we shall promptly cease publication. An exchange column has cropped up now and then, but has always wisely been suppressed, and today we resolutely refuse to subscribe to the current system of exchanging silly and futile remarks. From that first poem entitled "Death" which appeared in the *Literary Journal* to the correct sonnet which is to grace the pages of the issue of January, 1928, there is a true encyclopedia of Latin School verse, "Amor Omnia Vincit," "A Scholar's Lament," "The Rhyme of Sir Thomas Lee," "Renaissance," "Poetry," are some of the chosen titles. Little of this can be called truly distinguished poetry, but as little is mere doggerel. Class poems, songs, orations, prophecies, and wills are published as far back as 1885. The class songs of the nineties have a charm and wit entirely foreign to the familiar "Alma Mater, how we love thee," song of today. A semiserious tone pervades every volume of every Latin School journal. The value of light humor has been appreciated, but our editors have declined to play the part of the buffoon.

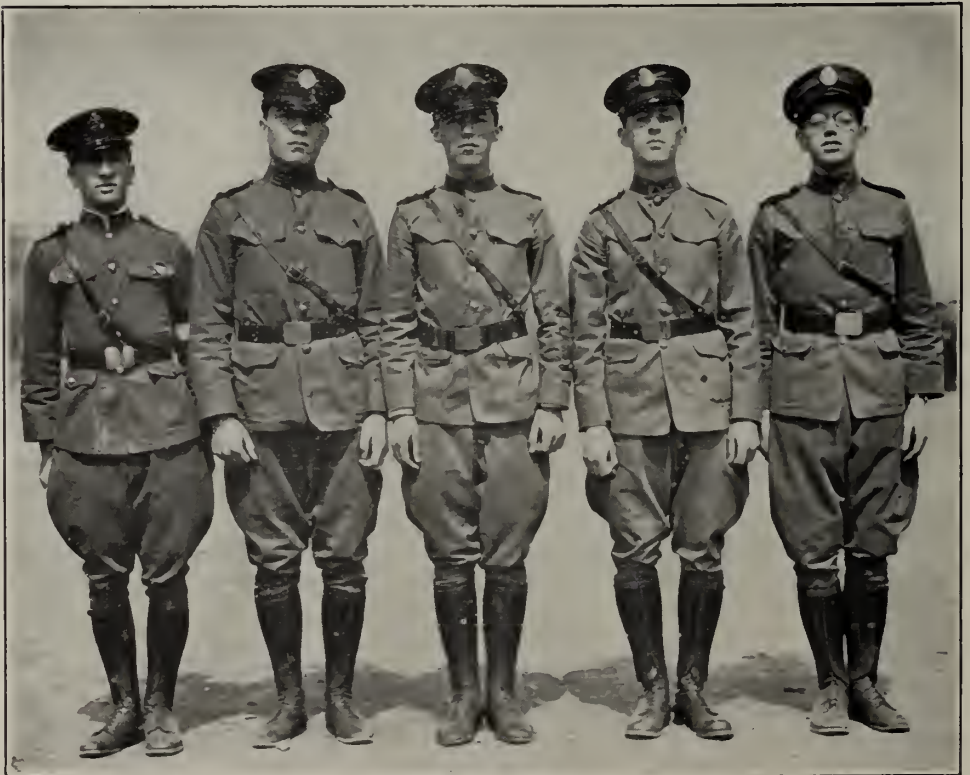
The *Register* seeks now, as it has always sought, to be a medium of expression for the best school literature and thought.

—From "Quill and Scroll"





4TH REGIMENT



5TH REGIMENT

Military Drill

By Frank E. Gartland

On May 4th came Prize Drill, an annual event at which the leading companies of the Fourth and Fifth Regiments receive their awards for excellence in military drill. As has been customary for the past few years, the exhibition was held at the Fenway Playground. Ideal weather conditions favored us, making it a pleasant spectacle both for participants and on-lookers.

The exercises began at approximately nine-thirty, immediately after our 1600 cadets had marched in an impressive line from the school. A number of surprises featured the drill, for at least three of the awards were won by intermediate companies, which were not expected to outrank certain of the major organizations. Competition was keen from beginning to end, for a comparison of scores showed that several of the competitors were separated by as few as five points. Music for the occasion was furnished by the Band and Drum Corps, both of which were heartily applauded by interested followers.

The following is a brief record of the prize winning companies of each regiment:

Fourth Regiment

1st Prize	3rd Company	Captain Robert B. Buckley	720 points
2nd Prize	12th Company	Captain Wilbur Salzberg	632 points
3rd Prize	9th Company	Captain Edward Ronan	627 points
4th Prize	4th Company	Captain Frank E. Gartland	609 points
5th Prize	7th Company	Captain John A. Cahalane	577 points

Fifth Regiment

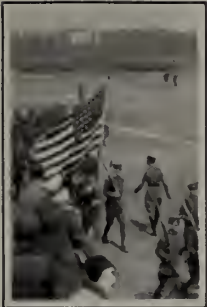
1st Prize	8th Company	Captain Bernard Abramson	721 points
2nd Prize	10th Company	Captain Ernest J. Vogel	712 points
3rd Prize	12th Company	Captain Felix F. Talbot	686 points
4th Prize	6th Company	Captain Gerard W. Moore	678 points
5th Prize	11th Company	Captain Howard Rubin	656 points

By virtue of winning prizes, Captains Buckley and Abramson were elevated to the office of colonel; Captains Vogel and Salzberg to Lieutenant-colonel; and the commanders of the remaining prize winning companies became majors of the 1st, 2nd, and 3rd battalions of their respective regiments.

After the award of prizes was made, the twenty-five companies passed in review before the new colonels, Mr. Campbell, Colonel Penney, and the judges of the drill, Major Frank McCabe, U. S. A., Captain C. O. Ashton, U. S. A., Lieutenant-Colonel Leo Keefe, M. N. G., and Captain Paul Kirk, M. N. G. Lieutenant-Colonel Keefe, who commanded one of Latin School's finest companies in 1923, read the results and awarded the prizes.

An interesting account of Major Gartland's company winning a prize was published in the *Boston Post* of May 11th. In effect it read as follows: "On May 4th, the 4th, Company of the 4th Regiment went on the floor 4th, and won 4th prize."





THE INTER-REGIMENTAL DRILL

At the Inter-regimental Drill at the 101st Infantry Armory, Latin School was well represented in the award of prizes. The 3rd Company under Colonel Buckley, placed fourth in a total of nineteen contestants. The Drum Corps secured second prize and the Band, third. The best individual driller in the city proved also to be a Latinite in the person of William Adler, who thereby brought great distinction and credit both to himself and the school.

* * * * *

THE STREET PARADE

On June 1st the annual parade of some 16,000 schoolboy cadets, comprising nineteen regiments, marched through the crowded business sections of uptown and downtown Boston—perhaps for the last time. This last was made known by the school committee but a few weeks ago. On June 1st also, Mayor Nichols entertained the winning cadets officers at a banquet, tendered in their honor, at the Copley Plaza Hotel.



LIEUTENANT COLONEL GEORGE S. PENNEY
Drill Master of the Latin School Regiment



THE LATIN SCHOOL BATTALION OF FIFTY YEARS AGO

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Colonel,—Robert B. Buckley
Lt. Colonel,—Wilbur Salzburg
Captain,—Joseph P. Lally.
1st Lieut.—John F. Cuffe
1st Lieut.—Joseph Sawyer

First Battalion

Major—Edward Ronan
1st Lieut. Philip W. Burleigh
1st Lieut.—Robert V. Fay
2nd Lieut.—Max Alexander

Second Battalion

Major—Frank E. Gartland
1st Lieut.—H. Lyman Hinckley
2nd Lieut.—George B. Owen
2nd Lieut.—Abraham Fishman

First Company

Captain, Edward B. Hall
1st Lieut.—Max Kutzer
2nd Lieut.—Edward M. Barron

Second Company

Captain, Sidney I. Aronson
1st Lieut.—Abraham I. Levenson
2nd Lieut.—Harold Lichtenstein

Third Company

Captain—Norwood P. Beveridge
1st Lieut.—Leo H. Deitch
2nd Lieut.—John N. Chagaris

Fourth Company

Captain—John T. Ellsbree
1st Lieut.—George Pappas
2nd Lieut.—Arthur P. Levack

Fifth Company

Captain—Charles P. West
1st Lieut.—Frederick W. Knutson
2nd Lieut.—Albert F. Sanderson

Sixth Company

Captain—John P. Walsh
1st Lieut.—Allan L. Dow
2nd Lieut.—Curtis D. Cummings

Seventh Company

Captain—Leo V. Levins
1st Lieut.—Edward W. Palmer
2nd Lieut.—Leon R. Marget

Eighth Company

Captain—Edmund Model
1st Lieut.—Charles D. Peterson
2nd Lieut.—Benjamin Halpern

Third Battalion

Major—John A. Cahalane
2nd Lieut.—Peter H. Kozodoy
2nd Lieut.—Henry N. Fishburn
2nd Lieut.—Frank Snowden
2nd Lieut.—Sidney Bayers

Ninth Company

Captain—Harry Feinberg
1st Lieut.—Edward J. Greenburg

Tenth Company

Captain, Warren B. Kohn

1st Lieut.—Charles L. Wolf
2nd Lieut.—Nathan Wilfand

Eleventh Company

Captain, Kermit Cohen
1st Lieut.—John C. Hagerty
2nd Lieut.—Harry C. Fletcher

Twelfth Company

Captain,—Norman Levin
1st Lieut.—Aaron Hirshon
2nd Lieut.—Sheldon Kaplan

FIFTH REGIMENT

Colonel,—Bernard Abramson.
Lt. Colonel—Ernest J. Vogel
Captain, Philip Mayo
2nd Lieut. Thomas F. Page, Jr.
2nd Lieut.—Charles J. Kelley

First Battalion

Major—Felix F. Talbot.
2nd Lieut.—Edward Stutman
2nd Lieut.—Phineas Tobe
2nd Lieut.—Samuel J. Katz.

First Company

Captain—Arnold Isenberg
1st Lieut.—Paul M. Zoll
2nd Lieut.—Herbert W. Winer

Second Company

Captain—David Mendelsohn
1st Lieut.—Edward L. Tieman
2nd Lieut.—George Sherman.

Third Company

Captain—John Connell
1st Lieut.—David L. Guttell
2nd Lieut.—Manuel Dana.

Fourth Company

Captain—Henry Rosen
1st Lieut.—Henry Shapiro
2nd Lieut.—Joseph Pesella

Second Battalion

Major—Gerard W. Moore
2nd Lieut.—Samuel L. Albert
2nd Lieut.—Benjamin Bell

Fifth Company

Captain—Arthur H. Healy
1st Lieut.—Arthur M. Rogers
2nd Lieut.—Paul J. Catinella

Sixth Company

Captain—Stanley Gerson
1st Lieut.—John F. Deery
2nd Lieut.—Harry Isaacs.

Seventh Company

Captain—Joseph P. Curran
1st Lieut.—Harold Milontaler
2nd Lieut.—Bernard W. Rothblatt

Eighth Company

Captain—Sumner Cooper
1st Lieut.—Joseph Fahey.

Third Battalion

Major—Howard Rubin
2nd Lieut.—Sidney Bluhm
2nd Lieut.—Abraham Freedman
2nd Lieut.—Harold Williams
2nd Lieut.—Frank A. Brugger.

Ninth Company

Captain—Henry S. Monroe
1st Lieut.—Russell E. Chase
2nd Lieut.—James M. Dullea
2nd Lieut.—Simeon J. Domas.

Tenth Company

Captain—Robert Murphy
1st Lieut.—Francis B. Walsh
1st Lieut.—Norman F. Edmonds.

Eleventh Company

Captain—Martin C. Lief
1st Lieut.—Edward J. Welch
2nd Lieut.—Maurice Zeserson

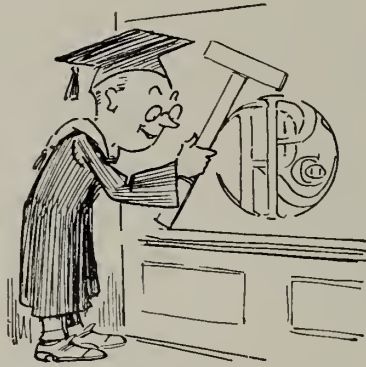
Twelfth Company

Captain,—George Speck
1st Lieut.—Paul M. Gorman

Thirteenth Company

Captain—Irving R. Dankner
1st Lieut.—Harold M. Sack
2nd Lieut.—Ralph E. Casey

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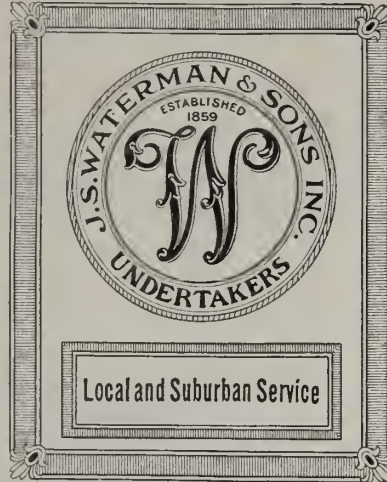
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